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Darja Collin *now appearing in Paris*
—Photo by Iris, Paris

On the Cover—
Yeichi Nimura *and* Lisan Kay
—Photo by Bruno of Hollywood

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DANCER

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Summing Up

by

RUTH ELEANOR HOWARD

Few people practice what they preach. When the officers of the Dancing Masters of America started "preaching" to the profession at large that they must unite to defend themselves against the evils of competition by government agencies and other teachers, some teachers wondered aloud why the DMA did not *first* take steps to join forces with other strong organizations throughout the country.

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The affiliation of many local clubs with the DMA was a great step in the right direction, but there lurked in the minds of some, a suspicion that clubs strong in their own right would either be afraid to affiliate with the DMA for fear they would "lose their identity" or the DMA would be afraid to have them for fear the local might grow up and swallow the parent organization.

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These worries, no doubt, occurred to the officers of all the clubs in the country and it is a matter of record that they were forcefully brought to the attention of the officers of the national.

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It then becomes news of the first rank that the Dancing Teachers Business Association of New York has now affiliated with the Dancing Masters of America and become "Affiliated Club No. 24." It is, indeed, news to shout from the housetops, for it is probably the most important event in the dance teaching profession for many years . . . and it is not only a monument to the far-seeing sagacity of President Leroy Thayer and Secretary Walter U. Soby of the DMA and President Donald Grant and Secretary Thomas Parson of the DTBA and the judicious board of directors of each organization, but it proves that these people are big enough to *practice what they preach!*

■

This is Leroy Thayer's first year in the DMA's presidential chair. It is a year that will make history. For decades to come, 1939 will be referred to as "the year the DTBA affiliated" for this milestone marks the spot on the DMA's energetic path toward unification of the dance teaching profession where the second largest dance teacher's organization in the country heeded the plea for concerted action and threw the weight of its support into a national program.

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The sum total of the move is this: the DMA now has a strong club operating for its best interests in the metropolitan New York area . . . and the DTBA has gained the dignity and distinction of a parent of established national reputation. One might almost make the simile of a family of impeccable reputation acquiring a son-in-law of excellent prospects.

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In this affiliation there will be no "in-law" relationship in the usual sense of the term, however. These two clubs are intelligent enough to know that they can continue to conduct their separate enterprises in a cordial and cooperative spirit. The DMA has already demonstrated that it does not interfere with the policies of its affiliates, and impartial observers of the DTBA activities have long realized that this club has always worked for the good of the entire profession and not just for its own membership. There is no reason to believe that this policy will not continue with even greater scope. No one who was a party to the negotiations can have the slightest doubt as to the sincerity of all the officers concerned in the affiliation of these two organizations. And consequently, no one can raise the slightest question as to the importance of the move or the far-reaching benefits that will accrue to each as a result of it.

■

A rising vote of thanks to Leroy Thayer, Walter Soby, Donald Grant and Thomas Parson for having the courage to *practice what they preach!*

The Shag of Bulgaria

by THE BASSOES

THE Bulgarians have a dance called the *Horo* in which they use the same basic shag steps as our best jitterbugs dance to modern jazz. This may amaze you and will certainly amaze the Bulgarians but go along with us to an "Evening in Bulgaria" as the guest of Hon. Jupiter P. Doycheff, Royal Bulgarian Consul in New York. Mr. Doycheff speaks in such an enlightening manner that you become sympathetic and feel that you know the Bulgarians already.

Fundamentally the Bulgarians are farmers with all the virtues that hard work gives to the characters of a people. Suffering from the persecution of the Turks, the people were kept constantly poor so that they had to do all of their own work but they made social events out of it. All of the neighbors would gather at one house and then another in a succession of working bees which made the labor easier and life more enjoyable. They would sing as they worked and take intermissions for dances.

At these working bees they danced many *Horos*. To explain this easily, we shall describe the scene portrayed for us and quote the following from the program: "*Sedyanka* scene: A working-bee party of working boys and girls on the porch of a farm house in the Rose Valley at the foot of the Balkan Mountain. After sunset. Late in the Fall. Before rising of the curtain in the distance are heard bells of a retiring flock of sheep, the barking of the dogs and the shepherd playing his flute. On the rise of the curtain a group of boys and girls sit working on the porch, then another group of youngsters enters in."

A girl begins to sing a tune without accompaniment and the boy with the bagpipes soon picks up the rhythm and the feet of the girls begin to move. They dance the *Kokonsko Horo*—a folk dance of coquetry—in a circle not completely closed. The dancers run in a rhythm like our single shag step: step, step, step, hop. They dance this without change until they stop. Then the boys form a circle and dance the *Cherkesko Horo*—a fast dance for boys only. Before long the girls are stepping into the circle with the boys whom they choose to favor. The girls dance the *Russensko Horo* which is step, step, step, hop (advancing in the circle) and then a back step and hop which gives the circle a waving effect. That rhythm is like our double shag step. They even have our triple shag rhythm in what I believe they called the *Paidushko Horo,* which they dance: step, hop, step, hop, step, step, step, hop (advancing in the circle) and then they took a forward step hop, backward step hop and moved to the left with the step, step, step, hop. This gave a larger waving effect than the *Russensko Horo.*

(*Continued on Page* 33)

Food *for Thought*

by DORIS H. ZUMSTEG

IN no field is the food item a more important one than in the dancing profession. True, we take our three meals a day for granted. We eat, enjoy doing it, and are satisfied. But are we really getting our money's worth out of what we eat and are we doing our utmost to keep our bodies in the perfect condition required by our profession?

First of all let us look at the three groups under which all foods are classified: Carbohydrates, fats, and proteins. Carbohydrates which include all sugars and starches such as honey, syrup, flours (white), oatmeal, beans, peas, and bananas are required for quick energy. In this group one also finds cellulose which is bulk material which has no food value but is so necessary as a cleansing agent of the food tract.

Dancers especially require protein because of the rapidity with which they must rebuild tissue and the need for muscular elasticity. Protein foods include lean meat and fish, egg white, milk, and whole grain. Proteins supply the body with material for growth and repair. The fats include butter, cream, egg yolk, and all other animal and vegetable fats and oils. Fats, too, yield heat and energy but not so quickly as carbohydrates. However, the warmth is more lasting than that derived from carbohydrates. Have you wondered why a spaghetti dinner only "sticks" with you a short time while a chocolate malted milk is satisfying for a longer period of time? The fat in the chocolate requires a longer time to pass through the chemical processes of digestion just as any fat does.

Cognizance must be taken of the fact that few food items are *all* fat, *all* protein, or *all* carbohydrate. Most of the foods are a combination of the three. For instance, meat is usually looked upon as protein material—it does contain a large percentage of protein—but there is some fat even in the leanest meat; and small amounts of carbohydrate may be stored in the animal tissues. Egg yolk is largely fat but there is some protein present. Peas and beans are considered carbohydrate foods but both contain noteworthy amounts of protein.

Consider the relative food value of the food groups: carbohydrates and proteins have exactly the same value. Fats yield two and one-quarter times as much. To be exact, one ounce of carbohydrate or protein yields 112 calories while one ounce of fat yields 252 calories. Remember this when you think you ought to eliminate starches and yet intend to go on eating cream and gravy. It would be better to eliminate the fats and go moderately on the starches.

Before leaving the matter of calories, it is well to remember that in spite of the dither they still seem to create they are nothing more than measures of heat produced by food and are the basic figure on which the diet is planned but they alone must not regulate it. The daily menu may include exactly the correct number of calories and still leave a person weak and irritable.

Mineral salts and vitamins are especially necessary for the dancer's well being. The most important minerals are calcium, phosphorous, and iron. They must be supplied consistently, though only in small amounts, in order that bones may be strong and well formed and that muscles respond readily to mental stimuli. Calcium is found abundantly in milk and citrus fruits. Phosphorous is contained largely in egg yolk and legumes and in lesser quantities in foods containing calcium. Iron, found in red meats, is popularly believed to exist only in spinach among vegetables, but actually most vegetables contain iron. One need not worry about vitamins if he partakes of a well-balanced menu which includes raw and cooked vegetables and fruit, cereals (whole grain breads come under this heading), meat, and milk.

The average normal adult between 20 and 30 years of age who expends great physical energy in his or her daily life —and what dancer doesn't—requires approximately twenty calories per pound of body weight per day. If the number of calories of energy expended is equalled by the number of calories taken in as food, the dancer will not gain or lose weight. To keep the weight up to normal increase the menu slightly when taxing yourself unusually. When it becomes necessary to do an extra performance every day for any length of time or when extra rehearsals are crowded in between performances, take an extra milk-shake or simple sandwich to make up for the extra energy used. Conversely, if a wrenched ankle or the "yen" for a real vacation sends you into temporary inertia, cut down on the food "extras," or, before you know it, those first few pounds will be added and the other hard-to-get-rid-of ones will be on the way.

Before we look at a day's sample menu, let us note the fact that this need not be adhered to exactly; there is no point in going to a restaurant and ordering exact weights of food or in bothering to measure out things to a "T" at home. However, *some* semblance of care must be taken in regard to quantity and variety of foods else the performer who is anxiously trying to keep his or her weight steady by dietary care will not realize where the unexpected pounds are coming from. If the portion of vegetables on the dinner served at the restaurant is exceptionally large, don't leave them on the plate because of your dietary scruples. Eat them, but remember to level off at the next meal by omitting a piece of bread and butter

(*Continued on Page* 36)

He Brought Ballet to Broadway

by **FREDERICK RUSSELL**

GEORGE BALANCHINE, one of the last of the old Imperial Ballet School in what was then St. Petersburg, has done much to expand the appreciation of dancing in America. Good dancing, that is. He has accomplished this by bringing the beauty of the ballet to Broadway, presenting it in terms that the average theatregoer can understand.

Many who might be awed by a performance at the Metropolitan Opera, where Balanchine was *maitre de ballet* until his resignation last season, or who may never have attended a performance of his own American Ballet, will accept art in smaller doses, dispensed with discrimination in a musical comedy or revue. That is how he has been able to popularize ballet, as choreographer for many of Broadway's smartest successes during the past few seasons.

Nor has his influence escaped Hollywood. He was responsible for the dancing in *The Goldwyn Follies* last year.

I was surprised to find Balanchine so thoroughly and genuinely pro-American. He repudiates the popular misconception that European "importations" to the stage and screen have anything that American dancers haven't—if as much.

"I am European," he explained, "and I like Americans. I like them very much. They have rhythm, a rhythm of their own. They are different from my friends in the Russian ballet. I don't say that one is better than the other. It is so different.

"In Russia, the girls were often short and fat and round and all corseted-in. American girls are long and have an easy grace of their own. They have much natural talent for dancing, too."

Balanchine's first interest in Americans as dancers dates back to movies he saw in Europe.

"The films of Fred Astaire and Ginger Rogers mostly," he said. "I can watch them dance again and again. They have something no other team has. I hope some day to have the opportunity to work with them."

Balanchine's first choreography for a musical show, his first step in bringing the art of the ballet to the musical comedy stage, was in London, shortly after Diaghileff's death.

"I had been with Diaghileff up to that time," he related. "Naturally his death left me—how you say?—up in the air.

"I created a dance for Tilly Losch to the Cole Porter song, *What Is This Thing Called Love?* She did it in a Cochran revue, *Wake Up and Dream.* I did another Cochran revue in London in 1930."

His interest in Americans steadily increased with the improvement of musical films, which were at their first height about that time. Thus he conceived the idea of starting his School of American Ballet.

Balanchine found many obstacles to overcome upon his first visit to establish himself in New York. He was not well enough known here to rely upon his name. His plan and hope for his school was to begin with endowments from enough wealthy patrons to acquire his first pupils through scholarships.

"To help people who had talent," he explained, "but were maybe too poor to study.

"The plan didn't work very well," he confessed. "I found those with scholarships indifferent. They didn't work very hard. They missed lessons. It was made too easy for them. Something for nothing is not good. It loses value.

"As soon as they could pay even a little," he continued, "their work began to improve. When they pay something, they apply themselves and work for it."

The School of American Ballet is now in its fifth year and numbers around two hundred pupils. It is Balanchine's chief interest, although he is an energetic man of many activities.

There was great furore and astonishment when he calmly resigned after

(*Continued on Page* 37)

From top to bottom:—Goldwyn Follies—I Married An Angel—The Boys from Syracuse—Babes in Arms—Ziegfeld Follies.

Ballet Because

by **MARCUS GLODELL**

"HISTORY *repeats itself*" — this axiom refers to the periodic change in the fortunes of races and nations. It also has been applied to more commonplace things, such as the styles in women's attire, which fluctuates between a short skirt and a long skirt, a full skirt and a tight skirt, etc. In short, it has an almost universal application.

It is doubtful if most of us have ever considered applying this rule to the art of dancing; however, even an elementary acquaintance with dance history should at once make it apparent that the various branches of the art experience a periodic rise and fall in popularity. The time elapsing from the beginning of an upward swing to the period of maximum popularity is directly proportionate to the length of time required for the student mass to reach a high degree of perfection. The time that elapses between maximum popularity, on through the period of minimum popularity until the beginning of an upward swing again is the time required for those who compose the audiences for the outstanding artists of the earlier period, to become a minor portion of the audiences viewing the work of the new artists. This will require a period of from ten to fifteen years.

When a branch of the art reaches a high degree of perfection, we will find one or more outstanding exponents who have reached a degree of perfection beyond which it is extremely difficult, if not impossible, for any others to pass. When this happens we can safely say that that branch of the art has reached a stagnation point.

This is exactly what happened to the classical ballet when the great Diaghieleff made the world ballet conscious by presenting such great artists as Anna Pavlowa, Nijinsky, Karsavina, Bolm, Mordkin and the rest. In 1920 a very large percentage of the audience at any ballet performance was made up of people who had previously witnessed the work of these great artists and no matter how beautifully and skillfully any young exponent of the classical ballet performed, his or her work was instantly compared, either consciously or subconsciously with the work of the above mentioned group. On the other hand the ballet audience of today will contain a very small percentage of these people; while the majority will be young people intently absorbing the work of the current artists, who will not suffer by comparison with the great stars of an earlier era.

Tap dancing reached a very high degree of perfection between 1930 and 1933. Many of its exponents were capable of executing almost every conceivable type of wing movement, until finally a saturation point was threatened. Then the tap dancers looked to other fields for something to incorporate with their art, to attain that elusive quality known as "being different." Many of its exponents who had also studied ballet, incorporated the leaps and pirouettes of the ballet; likewise, those of its exponents who knew acrobatics, incorporated certain acrobatic movements, and finally, we now find that even the field of Spanish and Mexican dancing has been invaded in this unceasing search for something new. This borrowing from other branches of the Terpsichorean art, coupled with the high degree of perfection of such stars as Fred Astaire, Eleanor Powell and Bill Robinson, has caused an ebbing tide in this field for all except acknowledged specialists who have the ability to present tap in new ways. This means that a considerable period of time will elapse before an audience will applaud frenziedly some of the movements, such as wings, which were sure-fire "show-stoppers" of even four years ago.

The year 1930 witnessed the heyday of acrobatic and adagio dancing. By that time almost every conceivable trick had been accomplished and it became a survival of the fittest, a case of someone doing the same trick better than someone else, rather than a case of doing a better trick than someone else did. We have all seen that this sounded the death knell of acrobatic dancing and by 1934 in New York City an adagio team was as scarce as the proverbial hen's teeth—most of them having turned into exhibition ballroom teams. It will take another five years before this form of dancing begins a noticeable upward swing insofar as the theater is concerned.

As we now survey the situation there are two branches of dancing definitely starting an upward swing. They are—ballet and modern. How far the modern dance will go, how long it will take it to reach its peak and ultimate stagnation point, time alone will tell, as we have no criterion to judge it by. However, in the case of the classical ballet we know that it takes from five to eight years to turn out a proficient dancer. It is reasonably safe to assume that, barring the event of a war involving the United States of America, the next stagnation point in the classical ballet will not be reached for at least eight years.

As the interest in the ballet increases so will the interest in acrobatic and adagio dancing also increase and while the next upward trend of this branch of the art may not manifest itself for another five years (as has been previously stated) it will probably reach its stagnation point coincidentally with that of the classical ballet, because of its shorter training period.

It would seem that there has never been a more propitious time for the American teachers of the classical ballet to begin a "big push" in this field. If they follow the footsteps of the great European masters of the past and preserve their dancing as an art, free from mercenary commercialism, it is not unreasonable to expect that there will be attained that long sought-for goal—a ballet of, for and by the American people, equalling, if not surpassing, the best that Europe has ever produced.

DID YOU KNOW . . .

Submitted by Th. W. Bus, Holland

that the first prohibition of dancing occurred with the Romans and was issued by the Emperor Tiberius,

that in old Rome the dance-teachers were held in great respect and that in the second century after Christ every distinguished house had its own dance-teacher,

that the first ball was held at Amiens in 1385 on the occasion of the marriage of Charles VI to Isabella of Bavaria,

that Thoinot Arbeau wrote the best book on dancing in the 16th century, that he was a prince of the church at Langres and published his renowned work "Orchésographie" at the age of 69,

that the Boston is originally an American dance, that was already introduced into Europe in 1874 but was not a success before 1918 and was ousted again by the English Waltz later on,

that the Tango also represents a Spanish dance in 3/4 measure,

that the Saxophone was named after its inventor Adolphe Sax in Paris,

that at Tokio, a town of three millions of inhabitants, there are only six dancing schools and that there are at most twenty dancing schools in the whole of Japan,

that the Matelot was a Dutch sailors' dance in 2/4 measure,

that the Hornpipe (ship-boys' dance) was an old Scottish national dance in 3/4 or 4/4 measure.

?

San Francisco Opera Ballet

On this page are presented several scenes from ballets in the current repertoire of the San Francisco Opera Ballet Company, under the direction of William Christensen.

Top: *Romeo and Juliet*
Left: *In Vienna*
Top Right: *Tarantella*
Right: *In Old Vienna*
Below: *Chopinade*

Photos by Morton & Co., San Francisco

AGNES DEMILLE GROUPE *as they appeared at the Guild Theatre in The Harvester*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by IRVING DEAKIN

(The well-known author of BALLET PROFILE and TO THE BALLET!, critic, and radio commentator, whose weekly programme, MUSIC AND BALLET, is heard weekly over Station WQXR, New York, on Thursday evenings at nine o'clock, joins THE AMERICAN DANCER as guest critic. This is the third of Mr. Deakin's articles.)

HUMPHREY-WEIDMAN AND GROUP, *Kaufmann Auditorium, January 29th; with the Federal Theatre Dance Group, Nora Bayes Theatre, week commencing January 30th.*

Two programmes given by Doris Humphrey and Charles Weidman, one at the Kaufmann Auditorium, with their own group; and another, for a week's engagement with the Federal Theatre Group, revealed, once again, how genuinely fine is the work of this pair of artists of the dance.

The Federal Theatre programme also proved beyond the shadow of doubt the necessity for the continuation of this department of Federal Theatre activities.

None of the works given were new, in the sense that they were premieres. But one of them, *With my Red Fires,* is one of the outstanding pieces of choreography of modern dance. It is a work broad in scope, concentrated in its emotional content; and provides Doris Humphrey, as the Matriarch, with a role and a character which, in her hands, becomes a moving and long-to-be remembered thing. Modern dance has offered few works to approach *With my Red Fires* in either interest or intensity. Nor have we had a choreography which more unerringly gets at the core of things.

Even with the hardships of a stage too small to accommodate its panorama, and what were obviously the faults of insufficient rehearsal, the work came to life with a searing, burning truth. The Federal Theatre Group acquitted itself remarkably well, under the circumstances. And the Wallingford Riegger score was helped materially by a small orchestra under the composer's direction.

Set against this was one of the most genuinely comic works in the repertory of modern dance, *The Race of Life,* based on the hilarious James Thurber drawings, with music composed and arranged by Vivian Fine.

In two sharply-contrasted works were tragedy and tragi-comedy at their best. It is a relief to find modern dance with a sense of humour; and with humours that are neither too broad nor too crude. Doris Humphrey, turning from the Matriarch of the one to the Woman of the other, revealed a sharply-etched character with that rare quality in the dance,—a sense of the ridiculous.

Charles Weidman again showed us a sure, strong grasp of both dance and the theatre; and his Child in *The Race of Life* once again brought forth a comic talent that never for an instant overstepped that thin line between farce and horse-play.

Katherine Litz once again proved our own theory that in her is one of the freshest and brightest talents we have in modern dance; while José Limon contributed that sound technical support that we are too prone to take for granted.

All in all, a major event of the season in modern dance.

•

LOTTE GOSLAR, *Kaufmann Auditorium, Sunday, February 5.*

Lotte Goslar is an artist of the miniature. She is difficult to catalogue. If one is in the habit of pigeon-holing artists as one files letters, she is likely either to be placed in that pile marked "awaiting attention," or else the files are in danger of being cluttered up with cross-references.

Perhaps a coined word would be best suited, and it might not be too far from some degree of accuracy to call her a dance-parodist. She is best at parody; those little parodies of action and gesture which do not call for very much dancing, *per se.* To these parodies is brought a sound technique of pantomimic acting. Mime is today in danger of becoming a lost art. It was reserved to us, we hoped, by Charlie Chaplin. Now there are rumours, pretty well authenticated, that, in the next Chaplin film, the immortal Charlot is to become vocal. Lotte Goslar is a first-rate mime, if not a superlative one.

To her eternal credit let it be set down that she never permits her parodies to sink to mere clowning. She is, first and foremost, an artist; and while she is at her best in comedy, she realizes (and causes her audience to be acutely aware) that the basis of all comedy is tenderness and pathos; qualities that lie at the very roots of laughter.

Lotte Goslar is a curious and intriguing figure in modern dance, and unless some courageous and imaginative impresario takes hold of her, she is likely to be lost in the limbus of the occasional dance recital—which would be a pity.

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PEGGY TAYLOR AND GROUP, *MacDowell Club Auditorium; Sunday, February 12.*

Peggy Taylor's exhibition, or that portion of it which the necessity of dividing one's time between the upper East Side and the mid-town West Side permitted one to see, was one of those things which might conceivably interest a few of the artist's friends in the privacy of her own studio; but which cannot, by any stretch of the imagination, provide the material for a public performance.

Miss Taylor, during the time we were able to remain, invoked various Elements with a paucity of means suggestive of a deficient vocabulary of movement, all to a great deal of low visibility in the dance; a group of three pupils did some involved convolutions to von Weber's *Invitation to the Dance,* so inevitably associated with Vaslav Nijinsky's Spectre; and then Miss Taylor proceeded to give us what we can only imagine to be an attempted satire of the conventional dancing-master of the French Court.

One reached the comparatively fresh air of the upper East Side with a distinct feeling of relief.

Miss Taylor's "specialty" is "hand dancing." By the time we had to leave, there had been no "hand dancing." Nor had there been much of anything else.

•

AGNES GEORGE DE MILLE AND GROUP, *in recital, at the Guild Theatre, Sunday, February 12.*

At the Guild Theatre, Agnes De Mille repeated, with a few changes, the programme she gave at the Kaufmann Auditorium in January.

Missing, and regrettably so, was Ruthanna Boris, who brought a balance to the earlier programme, which the Guild Theatre performance lacked.

In short, while Miss De Mille gave one of the more satisfying performances of the season, the programme itself was uneven in quality.

Again *Rehearsal: Symphonic Ballet* was the most amusing in its exploration of the clichés of the Russian ballerina and her divided attention during her attempt to adjust herself to the medium of "symphonic" music. *Strip Tease* painfully revealed the poverty of both intelligence and movement at the command of the "burlesque artist."

Through all there was the personality of a clear mind and a fresh one. The dance of today could well do with more artists of the calibre of Agnes De Mille.

•

HANYA HOLM AND CONCERT GROUP, *Guild Theatre, Sunday, February 19.*

Dancing and dance programmes have a habit of becoming almost anything. Too rarely do they offer distinguished dancing. Hanya Holm and her concert group treated us to an exhibition of as distinguished dancing as we have seen in some time.

Miss Holm's programme may, without undue exaggeration, be called a sheer delight. Our only previous experience of her work was a long and somewhat epic piece entitled *Trend*. Her present programme was made up of numbers conceived in a considerably less heroic and much more lyric style.

In *Dance Sonata,* with music by Harrison Kerr, a work presented at the Bennington Festival last summer, Miss Holm showed herself to be, in our opinion, as gifted a choreographer in terms of movement in the modern idiom as we have with us today. Here is a freshness of treatment, a beautifully expressed, expansive movement in formal pattern, that was a joy to watch.

Dance of Work and Play, with excellent music by Norman Lloyd, is a study in six sections, each treating the subject of work, but approaching it from a different viewpoint. The whole is summarized in a last movement which Miss Holm chooses to call *Synthesis,* the point of which is seemingly that work and play, properly approached and integrated, may be reconciled. About the entire choreography is the sense of finished workmanship; and over all hovers the sense of a conception at the hands of a sensitive artist and an imaginative one, who also realizes that genius is often an exquisite taking of pains, for no detail is overlooked; there is nothing slurred, nothing glossed over.

Tragic Exodus, to a relentless score by Vivian Fine, introduced the note of social significance. But the cause Miss Holm here pleaded was no specially pleaded doctrinarianism; rather did one feel from this quite short yet emotional piece of choreography a deep truth, touched by a compassion and a deep feeling for, and a righteous indignation at the situation with which the German Jews are faced.

The programme closed with a low comedy burlesque, which other committments prevented our seeing to its conclusion. This was a journalistic parody called *Metropolitan Daily,* with music by Gregory Tucker.

If there is anything to be said on the debit side, it might be to remark that in her uses of the human body, Miss Holm would seem, now and then, to be less concerned with the arms than with the lower parts of the human form. But to dwell upon this point would be carping criticism of one of the most gifted choreographers in design we have with us working in the modern dance today.

●

MARIE MARCHOWSKY AND DANCE GROUP, *Washington Irving High School, Sunday, February* 19.

"Social content" loomed large in the programme of Marie Marchowsky and her Dance Group. To estimate its value in social significance is one thing; to appraise its worth in terms of the dance is another.

Yet one cannot help feeling that the results from both points of view are negative. One can have warm sympathy for the problems presented, one can have all the good will in the world towards the artist striving to express both herself and ideas at the same time.

But competence is a thing to be expected. When one finds more than competence, the critic who is worth his salt throws his hat over the windmill (if he has a hat, and there is a windmill). Miss Marchowsky and her group, sad to relate, have not yet attained competence. About their work is an earnestness and sincerity that are admirable; but earnestness and sincerity are not enough.

Nothing is more unwelcome than unsought advice; but we cannot refrain from counselling Miss Marchowsky to confine herself to the studio and to apply those same qualities of earnestness and sincerity to the dance that she applies to "social content." This concentration may, conceivably, result, at some future date, in a more integrated public performance than the one at the Washington Irving High School.

●

ZAHAVA, IN DANCE RECITAL, *Guild Theatre, Sunday, February* 26.

Calling herself, *tout simple,* Zahava, a dancer gave a debut solo recital, in which she presented a brief programme of five dances. The rest of the evening was given over to 'cello soli by Ana Drittell.

Again the necessity for dividing one's time between conflicting engagements made it possible to observe only a part of Zahava's programme. Such of it as we saw was neither encouraging nor stimulating. To a pianoforte arrangement of the magnificent orchestral score wrought by Igor Stravinsky for the fantastic tale of Katschei and the Firebird, Zahava saw fit to move in something she called *Song of Earth,* stemming in its inspiration (so the printed programme informed us) from Walt Whitman. The combination of Russian music, a Whitman inspiration, and the poverty of Zahava's dance vocabulary was not a happy one.

The Mob Rules, to music by Lehmann Engel, inspired by M. L. Halpern's poem, *Salut,* describing a lynching scene, brought the inevitable "social content." The dancing elements involved much the same vocabulary revealed in the preceding number; while a group of danced negro spirituals proved to be neither negro nor spiritual.

●

ANNA SOKOLOW AND HER DANCE UNIT, *Alvin Theatre, Sunday, February 26.*

The programme of Anna Sokolow and her Dance Unit was under the auspices of the New Masses, for the benefit of the Medical Bureau and North American Committee to Aid Spanish Democracy.

The programme was made up, for the most part, of comparatively small numbers. Chief among them were a not too successful *Case History No*............, the chief characteristic of which was muddiness. Excerpts from the Suite, *War Poem* of J. T. Marinetti, to music by Alex North, suffered from the same general fogginess.

The Exile, a dance poem, to traditional Palestinian folk melodies, arranged by Alex North, was much clearer and infinitely more lyric. The spoken poem added nothing; as a matter of fact, it only served to clutter, although, conceivably, the effect would not have been quite so stultifying if it had been decently read.

Four Little Salon Pieces by Shostakovich had their humours; but the important work of the evening was a long one bearing the title, *Façade — Exposizione Italiana,* with music by Alex North, which had its first New York performance, although it was composed by Miss Sokolow as far back as 1937. Here we see the puffed-up, overblown fascist pride in its outward and visible signs, those outward and visible signs that go to make up the picture of the fascist state: maternity, athletic skill, victory and the love of victory, culture (but, of course, with a capital C.). When the citizens seek to dig beneath the shining exteriors of these highly-touted virtues, comes the rebellion.

Miss Sokolow is still an artist of promise, a promise not yet entirely fulfilled. Her integrity is palpable; her depth of feeling obvious. But there is a cramped quality about her work as a choreographer. She still is not able to make use of the stage at its fullest. Nor has she yet mastered the art of lyricism, for there is a lamentable lack of freedom in the ebb and flow of her designs; nor does she manifest that grasp of values that results in a flexible continuity.

As a dancer she can and does convey a sense of dignity and power; and she also knows the value of satire and restraint.

CHICAGO

by MARIAN SCHILLO

CHICAGO DANCE COUNCIL, *Goodman Theatre, February* 16.

The Chicago Dance Council presented the first of a trio of dance events in which appeared three soloists—Vera Mirova, Berenice Holmes and Leah Lucatsky. Miss Holmes represented the ballet, giving a creditable assortment of classical works. Vera Mirova was as always the consummate Oriental artist, and Leah Lucatsky proved herself an exceptionally vivid, expressive and capable exponent of the modern dance. She has a lovely, lucid sense of pattern and movement and is successful in projecting her ideas. ●

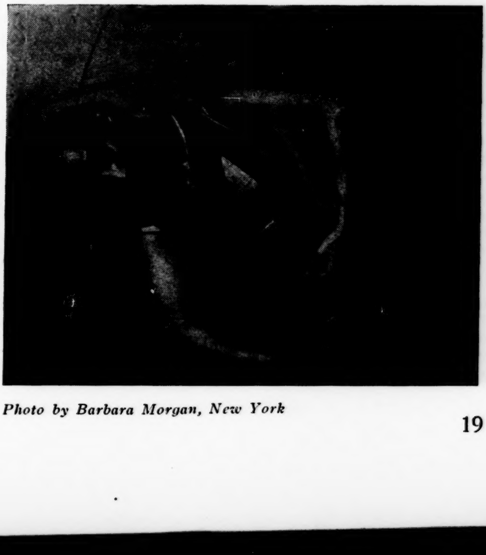
WALTER CAMRYN AND COMPANY, *Goodman Theatre, February* 5.

It is regrettable that through illness we missed this performance. Walter Camryn successfully presented several of his own works, including a ballet and his own character episodes, assisted by the Ruth Page dancers. ●

THE GRAFF BALLET, *Goodman Theatre, January* 26, 27, 28.

Grace and Kurt Graff and company, now known as the Graff Ballet, appeared under the auspices of the Members Dance Series of the Art Institute.

(*Continued on Page* 34)



ANNA SOKOLOW *who recently danced at the Guild Theatre*

Photo by Barbara Morgan, New York

Photo by Dorien Basabe, Chicago

WALTER CAMRYN *with* BETTINA ROSAY *as they were seen in a concert at the Goodman Theatre, Chicago, recently*

HERE THEY ARE—For your information these dancers are appearing in the Chester Hale ballet in the new Broadway Musical, *Frank Fay Vaudeville* — Dania Krupska, soloist, and Dorothy Denton, Sonia Urlova, Libby Starks, Betty Yaeger, Selma Hoffman, Ginnie Williams, Anna Lazarova, Dorothy Nieger, Norma Pike, Frances Smith, Elaine Hautmeister, Edith Lamb, Mimi Gombova, Rita Charisse and Janna Perlova. Also appearing in this show in a feature role is Helen Leitch, formerly soloist with the American Ballet.

●

BILLIE ROSE, Broadway producer, sent out a call for tall girls to appear in his World's Fair productions. The auditions took place at the New York Hippodrome Theatre and so many dancers, swimmers and show girls applied that a loudspeaker system had to be installed to take care of the mob. Beautiful girls from practically every department store and restaurant in Manhattan ran down to the Hippodrome on their lunch hour so that Mr. Rose might have the opportunity of selecting them.

●

MONA MONTEZ, who has recently appeared in several of the Metropolitan Opera ballets as first soloist was born in New York and taken to Europe at the age of two and entered the Ballet School of the Paris Opera while still a child. The daughter of a distinguished Spanish scholar, now head of the foreign language department of the Curtis Institute, Miss Montez chose her stage name from that of a noted toreador. Her studies with Preobrajenska were followed by an engagement at the League of Nations in Geneva. At fifteen she returned to this country to dance *The Dying Swan* in a vaudeville tour and to fill engagements as prima ballerina with the Pasquale Amato Opera Co. She has danced at the Stadium and with the American Ballet, which she left to record the art of castanets for Paramount Pictures. Just before joining the Metropolitan Miss Montez was featured in a program with the Philadelphia and Rochester Symphony Orchestras.

●

THE KAMIN BOOKSHOP announces its removal to a building all its own on 56th Street just off Fifth Avenue. The ground floor will house books on art, film, theatre and modern first editions. The first floor, under the management of Sally Kamin, will be devoted exclusively to rare and contemporary books, prints and autograph material relating to all phases of the dance and will be known as the Kamin Dance Bookshop and Gallery. The first catalogue from the new location will be Danceomania 6; a twelve page catalogue of Dances of the World, comprising ancient, folk and regional material.

●

CAROLA GOYA, Spanish dancer, has postponed her annual New York recital until the first week in May, immediately following her coast to coast tour and just prior to her tour of the Union of South Africa. Miss Goya's transcontinental tour which began the latter part of February with recitals in Sherbrooke, Trois Rivieres, Quebec and St. Catherines, Canada, will touch at its farthest points, Halifax in the northeast, Mobile in the south, Salt Lake City in the west and Seattle and Vancouver in the northwest. The tour will include thirty-six concerts.

ISH-TI-OPI, *Indian Chieftain in his Navajo Eagle Dance who will appear at Town Hall*

IN DETROIT, Michigan, is one of the most unique organizations in dance annals—the Michigan Dance Council. It is comprised of dance groups whose techniques, styles of movement and thematic content differ widely but who share a common desire to promote dance activity and increase the general interest in the dance in their state.

Two energetic Detroit dance groups, the New Dance Group and the Rebel Arts Dance Group, are credited with instigating the movement. Deploring the lack of local interest in dance, they sowed the first seeds of the Council with the active guidance of Miss Edith Segal when they undertook to make Detroit more dance conscious by bringing to its attention the groups which were importantly developing within the city limits.

Consequently a Dance Festival was launched by the above named first two with the Olga Fricker Group, the Theodore Smith Group and the Wayne University Group as invited participants. It was held at the Detroit Institute of Arts on April 4, 1936, a date purposely selected because it was an anniversary of the United States' entry into the World War. The dedication of this and all subsequent Festival programs has been to the cause of peace."

Encouraged by the enthusiasm of both the press and the audience for this first cooperative dance concert, the five participating groups with the addition of the Hazel Benedict Group and the University of Michigan Group formally organized the Michigan Dance Council in March, 1937, just prior to the Second Dance Festival. The Second Festival was a sell-out and these concerts are now an established spring event, having contributed importantly to the development of a dance audience in the city.

In addition to the annual Festival in which all member groups participate the Michigan Dance Council brings guest dancers or dance groups to Detroit. Thus, in the fall of 1937 Hanya Holm and her Group appeared in Detroit and later that same year, the Council presented Mme. Victoria Cassan and her Group.

The fall of 1937 also marked the beginning of another activity which has become important among the Council's functions—the inauguration of solo programs to provide the dancers within the studio groups an opportunity to perform "on their own" before an audience. Young members of the Council composed original solo or small group dances and presented them before a carefully selected audition committee. The dances which were accepted were offered in a program at the Y.W.C.A. That concert disclosed considerable talent among Detroit's younger dancers and was well received. The Council also started publication of its own bulletin which is called "Dance News" and carries, in addition to studio news from each member group, book reviews, editorials and news of current dance interest.

Plans for the year 1939 include a demonstration of technique representing each type of dance within its membership and a concert to be given by the children of the groups which the Council represents.

A cross-section of the personnel of the Michigan Dance Council is interesting:

The Hazel Benedict Group is a combination of Denishawn and ballet. The New Dance Group is interested in using the dance as an instrument of social expression and belongs definitely to the modern school. Miss Olga Fricker, although trained in the classical ballet, has explored new horizons as opened up by the modernists and skilfully adapted them to her own uses. The Tosia Mundstock Dance Group (formerly the Rebel Arts Group) is essentially modern in style, Miss Mundstock having received her early training in the Wigman School in Germany. The Theodore H. Smith Dance Group is primarily interested in preserving the traditions and technique of the classical ballet, and Mr. Smith himself is also interested in the national dances of the European countries and has specialized in Spanish dancing. The University of Michigan Dance Group, under the direction of Miss Ruth Murray is also composed of students of the University and is definitely modern in style. The Wayne University Senior Dance Group under the direction of Miss Ruth Murray is also a modern group, Miss Murray herself being a pioneer in modern dance in the Detroit Public Schools.

The success of the Michigan Dance Council proves beyond doubt that it is possible for dancers of widely divergent interests to work together amicably and constructively.

Walter Ware

THE BALLET RUSSE de Monte Carlo will open a brief spring season at the Metropolitan Opera House March 13 before sailing for Europe. The company, which has been touring the country since last October, will offer a repertoire of eighteen ballets of which one, *The Blue Bird,* a divertissement from Aurora's Wedding, is a new addition. The engagement will consist of nine performances extending from Monday evening, March 13, to Thursday matinee, March 16, and from Monday evening, March 20, to Thursday evening, March 23. In the interval, the troupe will fulfill a brief engagement in Cincinnati with the Cincinnati Orchestra. The program for the nine performances in New York follows: Monday evening, March 13: Lac des Cygnes, St. Francis, The Blue Bird, Gaite Parisienne. Tuesday evening, March 14: Carnival, The Seventh Symphony, Spectre de la Rose, Gaite Parisienne. Wednesday evening, March 15: Les Sylphides, Bogatyri, L'Apres midi d'un Faune, Le Beau Danube. Thursday matinee, March 16; Coppelia, The Blue Bird, Gaite Parisienne. Monday evening, March 20: Carnival, St. Francis, The Blue Bird, Gaite Parisienne. Tuesday evening, March 21: Lac des Cygnes, Don Juan, Gaite Parisienne. Wednesday matinee, March 22: Les Sylphides, Petrouchka, The Blue Bird, Prince Igor. Wednesday evening, March 22: Les Elfs, Three Cornered Hat, Spectre de la Rose, Prince Igor. Thursday evening, March 23: Giselle, The Seventh Symphony, Gaite Parisienne. The company will then sail for Monte Carlo where it will begin its annual spring engagement April 1.

MARLYNN AND MICHAEL, youthful dance duo, have just celebrated their first year at the Rainbow Grill. As a token of appreciation, the management has signed them to dance nightly at the Rainbow Room in addition to the Grill. During the time this team were at the Grill they danced with approximately 20,000 patrons during the nightly Champagne Hour.

●

LEE PATTISON, well known musician and former Director of the Metropolitan Opera Spring Season, announces the founding of the American Lyric Theatre, Inc., of which he is Managing Director. The new organization, a non-profit corporation, has been established for the purpose of giving support, encouragement and production to musical, dramatic and choreographic art in the form of musical drama, at prices within reach of the general public. The American Lyric Theatre, Inc., will open its first season in April, 1939, at a New York theatre to be announced later. Work has already begun for the production of two original lyric dramas: *The Devil and Daniel Webster,* by Stephen Vincent Benet and Douglas Moore, and *Susanna, Don't You Cry,* a musical romance based on Stephen Foster melodies, by Clarence Loomis and Sarah Newmeyer. Two new and original ballets each week will also be presented. Leopold Stokowski, Fritz Reiner and Artur Rodzinsky have signified their intention of participating in this new venture.

●

ADELE JOHNSON, American ballet dancer, sailed February 25 aboard the Queen Mary to spend the summer in Paris where she will resume her studies with Lubov Egorova. ●

THE CHESTER HALE GIRLS *relax between shows at London's Dorchester House. Top,* MARY NIELSON *of Long Island; seated,* WANDA COCHRAN *of Louisville, Ky. and reading,* DOROTHY HARDY, *of Norfolk, Va.*

DANIA KRUPSKA, one of the most talented young ballerinas on Broadway, disproved the popular belief that dancers have difficulty in getting a chance to dance recently when she had three prominent producers fighting over her to begin rehearsals all in the same day. It ended by Dania signing for the ballerina part in the new Broadway show known as *Frank Fay Vaudeville* with Eva LeGallienne, Elsie Janis, Frank Fay and the Chester Hale Ballet.

●

RUTH PAGE, who was scheduled to give a dance recital at the Y.M.H.A. Sunday, March 12, was obliged to cancel that date due to unavoidable changes in her Chicago programs. The Triad Dance Groupe substituted for this engagement. The members of this group are Juana de Laban, daughter of the internationally famous choreographer, Rudolf Von Laban, Erica Stolzberg, former member of the Joos Ballet, and Gertrude Ulmann, of the Hellerau-Laxenburg school in Austria. ●

I MARRIED AN ANGEL, last season's most popular musical hit, closed in New York February 25 and departed for short engagements in Pittsburgh and Chicago. Vera Zorina, the ballerina of this show, continues in that role.

●

MIRIAM MARMEIN left the end of February for a transcontinental concert tour to California, returning east early in April to fulfill engagements in New England. Miss Marmein recently gave a talk on the dance over station WNYC which proved so successful that she was asked to give a second talk on Drama Dances over the same station.

●

THE DANCE THEATRE of Los Angeles presented Carmen Samaniego and Ligia Sandoval in a program of Spanish and Mexican dances February 12. Miss Samaniego is a sister of Ramon Navarro, picture star. On March 12, the Dance Theatre will present Erdix Winslow Capen in *Masks and Dances.*

●

THE HORTON DANCE GROUP appeared in a concert at the Wilshire Ebell Theatre February 17.

●

DAVID TIHMAR and Dorothy Jarnac gave two concerts recently at the Balacio de Bellas Arts in Mexico City. Jose Fernandez and Waldeen are also giving concerts in Mexico City.

●

PAQUERETTE PATHE, director of the Hollywood branch of the Jooss-Leeder School, has appeared with her group in several concerts recently. (*Continued on page* 36)

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

Published in 1820

With Notes by ALFONSO JOSEPHS SHEAFE

***First installment appeared in the Nov. 1936* AMERICAN DANCER**

(*Continued from last month*)

CHAPTER XIII.

ON CHARACTERS, SOLILOQUIES AND MONOLOGUES.

> *"Conservez a chacun son propre caractere,*
> *Des siecles, des pays, atudiez les moeurs;*
> *Les climats font souvent les diverses humeurs."* (*Boileau.*)

Avoid introducing a crowd of characters; they cause confusion, and injure the effect of the piece. A useless part must not be admitted; when there are sufficient to explain the subject, no more need be added. In this respect, Alfieri is the most perfect of models; all his characters are essential and indispensable to the subject; there is not one too many, and all are disposed of in the most interesting manner. To this poet we are greatly indebted for having banished from the scene those useless and troublesome personages called *confidents*, who generally answer no other end than that of exposing the barrenness of the author's invention.

In French tragedy these idle characters impede the development of the subject, as do also certain amorous couples to be met with in Metastasio. The kindness of the latter poet to singers, who would all have principal parts, frequently caused his pieces to be very monotonous. Horace wished not to see more than four persons performing a piece, considering that number sufficient to explain the subject to the audience. *"Nec quarta loqui persona laboret."*

We may certainly be allowed to admit more characters than prescribed by the great poetical lawgiver; but whatever characters are admitted must be necessary to the piece and should share in the general interest. We should take care, however, not to imitate Schiller, who, in one of his plays (*"William Tell"*) has introduced fifty persons who speak, without mentioning an infinite number of mute parts and characters who merely make their appearances.

There are also twenty persons in the *"Julius Caesar"* of Shakespeare. But this is one of the characteristics of writers in the romantic style.

(Note). "The multitude of actors employed by some tragic poets, frequently, for want of invention, become very embarrassing as the catastrophe approaches, when it is necessary to get rid of them by some means or other. The author, therefore, finds himself obliged to seize the first opportunity of despatching them by sword or poison."

What this writer has said with respect to the number of characters is perfectly true; but it may be added, that it is not necessary the poet should kill a troop of characters at the *dénouement* of his piece. Tragedy, as we have already remarked, may still be *tragedy*, and produce effect without sanguinary scenes; this may be proved by examples; the dagger and the poisoned bowl are not the only objects necessary to excite terror and pity.

A ballet-master should make human nature his profound study; and should extend his observations over every class of society. He ought also to remark the customs and manners peculiar to different countries, even to their particular features, and whatever other mark of distinction is remarkable between them. Some resemblance may sometimes be traced between the manners of certain nations, still there is always a sufficiency of characteristics to mark the distinction. Nothing, in short, should escape the observation of a composer, for there is scarcely anything in nature that may not be turned to his advantage. He must note particularly the peculiarities of the times or the historical epochs in which his personages flourished. In classical representation the audience should be enabled to recognize each character from his peculiar style of performing, and method of developing the passions.

What a dissimilarity, for example, exists between the characters of *Caesar* and that of *Achilles;* between *Achilles* and that of *Paris!* The character and conduct of Mahomet are totally opposed to those of Trajan. What an immense difference is there between the characters of *Philip* and that of the father of *Virginia;** between *Rodrigue* and *Zayre,* between *Iphigenie* and *Agrippine!*

*(Note). *Philip* and *Virginius* are two characters from Alfieri's tragedies. The following characters from Corneille, Racine, and Voltaire are models for the deep study of performers; — *Curiace, Auguste, Don Carlos, Le Cid, Sertorius, Nicomede, Chimene, Acomat, Neron, Mithridate, Achille, Agamemnon, Narcisse, Phedre, Hermione, Berenice, Athalie, Roxane, Clitemnestre, Andromaque, Oedipe, Brutus, L'Orphelin, Tancrede, Mahomet, Orosmane, Gengis Khan, Merope, Alzire, Semiramis, Adelaide.*

For characters of comedy, Moliere alone will supply a sufficient quantity.

The mind and manners of the inhabitants of Africa are of another nature than those of Europe. The education, manners, behavior and deportment of a country person, or of a mere bourgeois are entirely unlike those of a king or a hero. These marks of distinction are termed by Aristotle *costume,* and he recommends the study of them to every dramatic author;—

> *"Obervez, connaissez, imitez la nature."* (*Delille*).

Characters must be shown in contrast. If there appears in your production a *Clarissa,* her goodness and virtue must be opposed to the villainies of a *Lovelace.* The conduct of *Britannicus* heaps hatred upon the part of a *Nero.* The abstinence of *Hippolytus* is properly opposed to the unbridled passion of *Phaedra;* and in Fielding's novel, the hatred we entertain for *Blifil* serves to increase our love for *Jones.*

All dramatic characters must be prominent; every feature must strike us immediately; so as to be easily comprehended. The greater the contrast, the more plainly does the eye find the peculiar traits. A character, when tranquil and inactive, says little, and exhibits but few peculiarities; but the same being excited by reproach, immediately, as it were, starts into existence, evincing its own inherent qualities.

Ovid, in one of his animated descriptions, presents us with a striking image in proof of this;—

"Envy is slumbering in her den, immersed in solitude; her snakes find no object on whom to wreak their ire, and remain in motionless stupor. *Minerva* suddenly appears; *Envy* immediately exhibits signs of reviving action and agitation; the deadly poison in her breast ferments, and livid fire flashes from her eyes. The serpents around her head dart forth their stings, and hiss for an opportunity to inflect their venom."

The allegorical sense of this passage may be applied to the theatre.

"Would we introduce an envious character, it is only necessary to bring it into contact with virtue, and its hideous deformity is immediately perceived. An assemblage of the various descriptions of characters forms a relief to each other; thus the *Misantrope* becomes enamored of a *Coquette;* while the *Glorieux* has an indigent, unassuming, and secluded father. The integrity of *Severus* in the *"Polieucte"*, defeats the suspicious policy of *Felix."* (De Chabanon.)

In the characters of Racine, we should frequently be glad to find more variety; the same remark may be made with respect to Alfieri and Metastasio; these great poets, adhering too strictly each to his peculiar style, did not perceive that they employed the same materials in describing characters totally opposite.

Voltaire was aware of this, and we rarely find him in such an error; he is varied and natural both in character and incident. Corneille may be termed the Michael Angelo of the drama; he is sublime and true to nature. Shakespeare frequently excels in the varied and striking style of drawing his characters, but his imitations of nature are not always finished nor historically true; he, however, appears as inexhaustible as nature herself; he created with ease, but his imagings want finish, and appears never to have been corrected. When, however, the English poet does not succeed, he surpasses all; his characters are life itself, and their power over us is prodigious.

Those inequalities we perceive in some of his personifications proceed, most commonly, from the nature of the events that happen during the piece, rather than from their own peculiar nature. The genius of Shakespeare was endued with a power capable of undertaking any thing, and of completing what it undertook; but taste and art seldom accompany his daring flights. One of the peculiar qualities of Schiller, and which deserves notice, is the almost endless variety he has spread over his characters; and in this peculiarity, rather than in any other, this poet ought to be imitated.

Allow your characters some moments of repose, which will form, as it were, a shadowing to their action. What is continually before the eyes of the audience, and ever speaking on the same subject, must necessarily weary them.

(*Continued next month*)

The Ballroom Observer

by

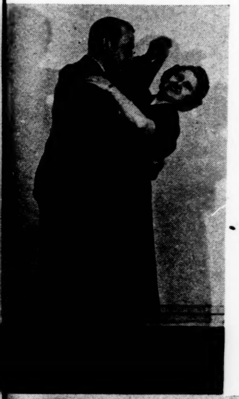
Thomas E. Parson

A FORUM OF SOCIAL DANCE

WHATEVER variety is the spice of, you've had it in this department during the past few months—the *Lambeth Walk,* the *Palais Glide,* the *Chestnut Tree,* the *Georgian Waltz*—and this month, with a hop, skip and a jump which takes us down below the Rio Grande (to say nothing of the assistance given us by our chief assister, Don Sawyer) we present the dance which may end all dances with names ending with an *a*—*The Samba!*

Incidentally, there are no hops, skips, or even a semblance of a jump in this latest importation from South America; for that reason it may not get far with those to whom we sometimes refer as "American dancers." But suppose we let Mr. Sawyer tell you a bit about *The Samba.*

"*The Samba* is an offspring of the *Maxixe* and of the *Lundu,* which in the imperial days of Brazil was the court dance of Don Pedro I. African slave and native Indian have added two racial rhythms to the royal Portuguese background. Much time is spent by the natives of Brazil in the origination of new Samba figures for their annual Mardi Gras; also, a great deal of money is spent for the creation of magnificent costumes for their festival parade.



Illustrations posed by—
ALMA MORGAN
and
DONALD SAWYER

"Every year five or six hundred new Samba tunes are turned out by Brazil's 'Tin Pan Alley'; however, very few of these reach our country. In fact, it was impossible, until recently, to obtain Samba music of any kind in this country.

The basic movement of *The Samba* is a box-step. The steps themselves are small, so small, in fact, that it is difficult to distinguish the exact pattern. The characteristic feature of the dance is a rhythmical swaying of the body. One must, of necessity, as in the *Rumba,* develop the body expression so essential to its proper execution. Here are the steps—try them out yourself!

THE SAMBA

Routine Arranged by DONALD SAWYER

Described for the gentleman; lady: the counterpart.

Suggested music: *Alo-Alo?* Victor No. 33746. 2/4. For clarity, use 4 counts to the measure.

Ill. 1. Beginning of basic step. Turn to left throughout. Fwd L, bend knee, lean fwd from waist, swing L arm fwd to cause lady to execute slight backbend (ct. 1-2); side R quickly (&), close L to R (3-4). (Bring L arm to waist level, end standing straight on & 3-4.) Back R, bend knee, lean back raising L arm over head, completing a circular motion of the arm (1-2); side L (&); close R to L (3-4). Couple is now in position to start from beginning. Total—2 meas. Repeat 3 times for total of 4 meas.

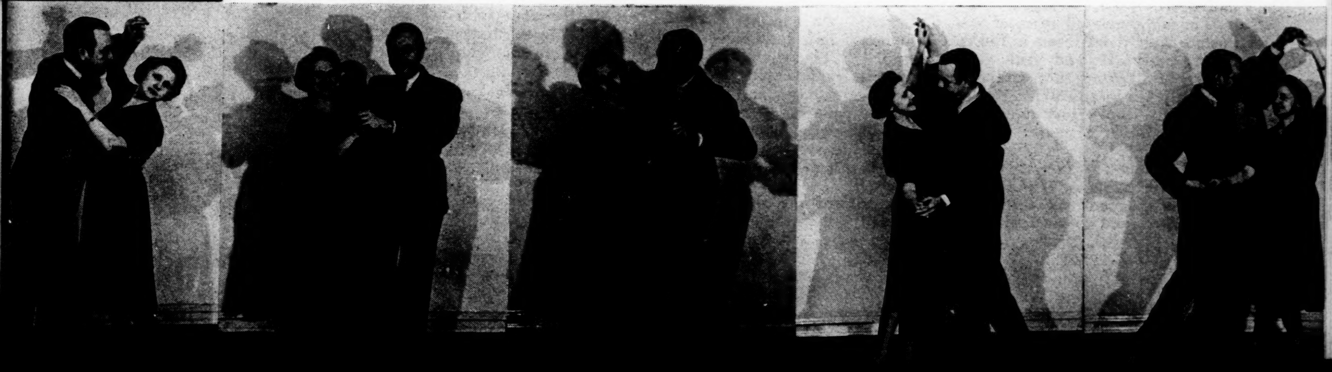
Ill. 2. Shows finish of preceding step and position of feet for 2nd step. Partners hands on hips throughout. Cross L back of R, force L shoulder fwd and R shoulder back (1-2); side R, face slightly to R side (&); step on L in place, swing R to right side (3-4); cross R behind L, force R shoulder fwd and L shoulder back (1-2); side L, face left slightly (&); step on R in place, swing L to left side (3-4). Lady executes counterpart, first allowing her R and man's L elbow to touch, and then her L and man's R elbow to touch. Total—2 meas. Repeat 3 times for total of 8 meas.

Ill. 3. Turn to open position. Fwd L (1-2); fwd R (&); close L to R (3-4); fwd R, resume closed position (1-2); side L (&); close R to L (3-4). Total—2 meas. Repeat 3 times for total of 8 meas.

Ill. 4. "Maxixe." Executed in closed position, progressing to man's left. Fwd L, place heel on floor, raise toe (1); step on R in place (2); back L, place toe on floor, raise heel (3); step on R in place (4). Lady executes counterpart starting backward. 1 meas. Repeat 7 times for total of 8 meas.

Ill. 5. Contact hands as in picture. Do not release contact during entire step. Describe a square, turning right. Side L (1-2); cross R between self and partner (3-4); back L, turning right (1-2); ball-change in place on R-L, drop L shoulder (&, 3-4); side R (1-2); fwd L, cross between self and partner (3-4); fwd R, turning right (1-2); ball-change on L-R, drop R shoulder (&, 3-4). Total—4 meas. Repeat for total of 8 meas.

Ill. 6. Illustration shows lady recovering from open position, which is the important part of the step. Man contacts R hand with lady's L, holding it between himself and partner. His L hand contacts lady's R high over head. Repeat basic step as described in Ill. 1. On 3rd and 7th meas. man turns partner to her left into open position on cts. 1-2-3, then pulls her back into closed position on ct. 4. Total—8 meas. Repeat all of Ills. 5 and 6 for total of 64 meas.



A Dancer's Diary

by DORINA TEMPLETON

With illustrations

by MILDRED KOERBER

DEAR DIARY:

When Bobbie and I found D deck rehearsal dining room, we saw Tony striding up and down among the musicians, running his fingers wildly through his hair. His little black moustache was twitching and his cigar blew sparks. It seems that they had left his trunk with *everything* he owned, back on the dock in New York. So here he was, on a cruise, without another change to his name.

Tony saw us, raised his arms and shouted, "Come on, come on. Get the rehearsal over so that I may go to my cabin and weep."

Not knowing what to make of him I passed my music around to the orchestra boys who thought Tony was a good joke. With about ten strange people sitting around in pushed back chairs, sailors hanging crepe paper decorations around the pillars, two more men mopping around under everyone's feet and every once in a while a thud as spray dashed against the porthole, it wasn't exactly a setting for a ballet. But I kicked my shoes off and went through the motions of my two routines. And every time I would spot a turn Tony would walk into it.

When I finished the people clapped politely. Then Tony stopped his pacing to introduce Bobbie and me to our roommates whom we hadn't seen.

The monologist's name is Wilma Archer. She is a very thin, tiny girl with jet black eyes and a long black page boy bob. She is to room with Bobbie and when she shook hands she pumped Bobbie's whole arm up and down.

"I'm right pleased to meet you. I'm from upstate New York, been in the entertainment game ten years and still going strong I hope you like the ship and everyone on it I think it's a grand place."

Honestly, that's just how she talked. On and on without a pause. I liked her right off.

My roommate is half of the ballroom team. Her name is Velma De La Verneray and she is about six feet tall. Her hair is bleached and frizzed all over her head in tiny ringlets and she has big baby blue eyes that look as if they were about to fall out every time she opens them wide. She spoke with the most gentle voice and I'm sure—when I understand her—I'll like her.

After rehearsal Bobbie and Wilma and I ran up and down corridors hunting our rooms again. It was getting to be a "getting lost" game. And then, Diary, I *dressed for dinner* for the first time in my life. I'd often dreamed of it but, you know, I'd never had anything to get dressed for, until now.

What a thrill! I'd picked out a white filmy evening gown with a skirt that was long and flarey and the bodice was very fitted with rhinestones stitched here and there. Over that mother made me promise to wear a white jacket with puffy sleeves. Then there was a rhinestone clip for my hair. The mirror is only half length and I had to stand on a chair to see the whole effect.

I tried to pile my hair up on top of my head and burned my little finger with the curling iron. You see, Diary, I don't want folks on the ship to think I don't know how to dress. It's time I was looking sort of—well—*sophisticated!*

Eric had given me a bottle of perfume and I put that all over me by pouring some in a bowl of water and using my fingers for a sprinkler. It was lots of fun, even if Bobbie did come in and say that the place smelled of weeds.

Bobbie looked very tall in black velvet with rhinestone clips at her shoulders. Velma rushed in just as we were going out to say she was so sorry she was late but she had met the loveliest man from Tennessee and she was sure he owned oil wells or something.

Bobbie and I had walked only a few steps down the corridor when a voice shouted,

"Hey there, are you going to let a lady go downstairs among all those strange people by herself and maybe sit alone and maybe have someone say, oh that poor girl what can be the matter with her she must be a new variety of wall flower. Wait for me!"

And Wilma, in a wine red gown, grabbed at both of our arms.

The dining room was full of light and buzzing talk and crepe decorations hanging from every corner. All the entertainers sat at one table and we were waited on by the nicest Scot who hung over our shoulders and suggested things to eat from a menu about a half a mile long. I was so hungry I started with everything.

The other half of the ballroom team sat opposite me. He was six feet four with hair that hung down quite long in the back. There was a fat, jolly magician too who kept saying,

"Just call me Mysto the Great." He had no hair and he kept repeating to me that a ballet dancer aboard ship was something new and asking if I wasn't afraid I'd break my leg when the ship rolled.

Diary, I hadn't figured on the movement of the ship. Suppose I did slip, I'd spoil the whole performance.

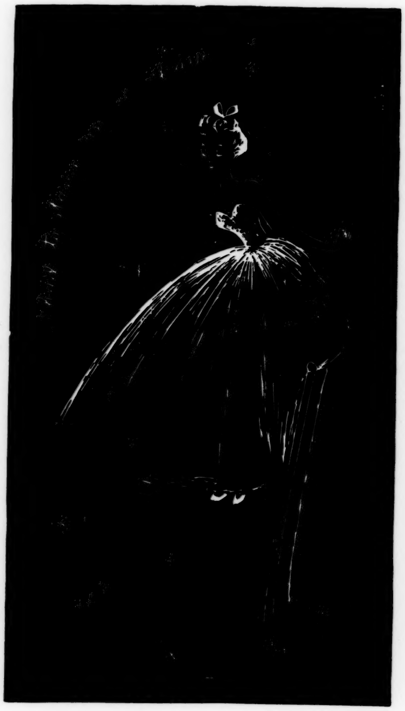
After dinner, which I topped off with a peach frappe, we didn't have much time to think of anything but shaking costumes out and dashing through halls, trying to find the pantry entrance to the dining room. This ended by my half falling down two flights of steep iron stairs with my ballet costume dragging and my make-up slipping out of my hands. It took four sailors, who were mopping the floor, to get all my things together again. Then they showed me a tiny door.

I came out with a gasp in front of a semicircle of eyes. The whole ship was gathered in front of me. But I ducked into a pair of side curtains to find the dressing room.

When Wilma, the ballroom team, the magician, Tony, two ship's electricians, the handsome, black haired cruise director, Tommy Winton and Bobbie and I were all massed together behind the curtains the orchestra played an overture and Tommy went out and announced that the show was on.

Some of the crew sang Scotch songs, and just before my turn came the bodice of my costume sprang apart and I had to squirm around with a safety pin. I was still fumbling with that when Tommy spoke my name. Bobbie whispered, "Go on now!" and she gave me a push.

(*Continued on Page* 36)



Bulletin

DANCING MASTERS of AMERICA, Inc. and Its Affiliated Clubs

by WALTER U. SOBY

D.M.A. ACCEPTS D.T.B.A. OF NEW YORK AS AN AFFILIATED CLUB

ONE of the most important business transactions for 1939 for the D.M.A. is the announcement that the application of the Dancing Teachers Business Association of New York for affiliation with the Dancing Masters of America, Inc., has been accepted. The D.T.B.A. will be known as Affiliated Club No. 24, under the D. M. of A. affiliation plan and will be the largest Club as per membership to join forces with the National organization.

The timely decision of the D.T.B.A. to affiliate with the D. M. of A. will be a great benefit to the dance profession in general, particularly so as the 54th Annual Normal School and Convention of the D. M. of A. will be held at New York City this summer—headquarters at the Hotel Astor.

The final acceptance papers have been mailed to Mr. Tom Parson, Secretary of the D.T.B.A. The adding of the D.T.B.A. to the already accepted group of twenty-three clubs located throughout the country will materially increase the total membership of the D. M. of A. to approximately 1,500 members. It means that the D. M. of A. now has a representative group or club in Metropolitan New York, an ambition that the officers of the D. M. of A. have been striving to realize for some time. Without doubt, it is one of the outstanding events of the year, particularly so, occurring as it has, during World's Fair year when every effort is being made to make the summer plans for the D. M. of A. activities the best ever. It has paved the way in making the first year administration of President Leroy H. Thayer of Washington a huge success.

So enthusiastic have Donald Grant, President, and Tom Parson, Secretary, become regarding affiliation with the D. M. of A. they have extended a cordial invitation to all D. M. of A. members to attend the special March meeting of the D.T.B.A. which will be held at the Park Central Hotel on Sunday afternoon, March 26, at 2:00 o'clock.

The faculty for the day includes:

- JACK KING, *tap-acrobatic routine*
- NADJA GUERAL, *beginner's and intermediate ballet*
- BILL MEEKER, *conservative and eccentric ballroom.*

The special meeting that was to be held on Sunday, March 5, was cancelled due to the fact that the D.T.B.A. had planned on extending an invitation to D. M. of A. members to attend their meeting on March 26.

●

D. M. OF A. FACULTIES FOR NORMAL SCHOOL AND CONVENTION

The Faculty Committee, consisting of Marion Ford of St. Louis, Mo.; Winona MacDowell of Uniontown, Penna., and Jack Frost of Detroit, met with President Thayer in New York City Sunday and Monday, February 5 and 6, to make final selections for teachers for next summer.

While complete faculties have not been definitely selected, the Faculty Committee has thus far contacted the following teachers:

Thus far selected for the first week of the Normal School (week of July 17) are: Mr. and Mrs. Ivan Tarasoff, Ballet; Miss Olive, Novelty Tap; Angel Cansino, Spanish; Mr. Amdur, Commercial Modern; Johnny Plaza, Acrobatic. For the second week (week of July 24), those selected include: Mr. and Mrs. Tarasoff, Ballet; Edna Lucile Baum, Children's Dances; Mr. and Mrs. Eddie Hanf, Novelty Tap; Paul Mathis, Modern Ballet; Frances Cole, Novelty Numbers; Dorothy Cropper, Ballroom Work. This is the first time that ballroom work has been taught at the Normal School in several years. Miss Cropper will present a complete system for conducting a ballroom course from beginning to end.

For the Convention, the following teachers will appear on the program: Madame Sonia Serova, Children's Dances; Berenice Holmes, Ballet; Paul Mathis, Modern; Frances Cole, Novelty; Gene Snyder of Radio City Music Hall, Musical Comedy. Ballroom teachers include Marlynn and Michael, Alberto Galo, Donald Sawyer, Myrtle Pettingale, Bernie Sager, Russell Curry, Mrs. Christine MacAnanny, Mr. and Mrs. Carlton Richardson and Mrs. Edna Passapae.

●

BALLROOM ANNEX

Beside the regular program in the Grand Ballroom at the Hotel Astor, there will be an extra program staged in the ballroom annex each afternoon between 2:00 and 4:00 o'clock on Monday, Tuesday, Thursday and Friday afternoons during Convention week. Of special interest to members of the D. M. of A. who specialize in ballroom dancing only, it is planned to have a program of twenty hours of ballroom instruction during Convention week.

As previously announced, Wednesday, August 2, will be World's Fair Day. There will be no instruction or program of any kind at the Astor Hotel on that day. The Convention program this year will be carried over into Saturday with the usual instruction from 9:00 o'clock to 5:00 P.M.

●

WARNING

A warning has been sent to all members of the D.M.A. and affiliated clubs urging everyone who plans to attend the Normal School and Convention in New York City next summer to make reservations for hotel accommodations immediately. Regardless of which hotel a member plans to stay at, immediate reservations should be made in order to be assured of accommodations.

●

SOUTHERN CALIFORNIA CLUB

The Associated Dancing Teachers of Southern California, Club No. 1, held a meeting at the Ernest Ryan Studio February 12. The faculty for the day included Vera Getty, Gladys Bowen, Evelyn Dawn and Mrs. Ray Comeau and her daughter.

●

DANCING MASTERS OF MICHIGAN

The Annual Spring Normal School of the Dancing Masters of Michigan, Club No. 4, will be held Sunday, March 26, at the Book-Cadillac Hotel, Detroit. Included on the faculty will be Berenice Holmes, Ballet; Fran Scanlan, Tap, and Donald Sawyer, Ballroom.

N.E.N.Y. STATE COUNCIL

The newly elected officers of the Northeastern New York State Council of Dancing Masters, No. 5, are as follows: President, Wanda Reynolds; first vice-president, Rita Caswell; second vice-president, Zilpha Groesbeck; secretary-treasurer, Joseph Buechler, and delegate director, Fred Herbert.

●

BOSTON CLUB

At a meeting of the Dancing Teachers Club of Boston, Club No. 7, held February 19, the following officers were elected: President, William T. Murphy; first vice-president, Helen Whitten; second vice-president, Willette McKeever; secretary-treasurer, Hazel Boone; delegate director, Anna M. Greene. The Convention Committee for 1939 includes: Florence Baker, chairman; Viola Breiding, Alicia Kelliher, Christine MacAnanny, Doris Tower, Helen Whitten and Katherine Dickson. Mr. William Pillich of New York presented two very attractive and original novelty tap routines, a Minuet and a Mazurka.

●

RHODE ISLAND CLUB

The Dancing Teachers Club of Rhode Island, Club No. 9, held a mid-winter open session February 5 at Mrs. Helen Whitten's Studio, Waltham, Mass. The session was attended by teachers from the New England States and the members of the Rhode Island Club. Jack Dayton presented tap; Harry DeMuth, acrobatic, and Natascha Miklaschevska, ballet. Following the business meeting, the members were entertained by Mrs. Whitten.

●

DANCING MASTERS OF PITTSBURGH

At the meeting of the Dancing Masters of Pittsburgh, No. 10, held at the studios of Martha Rose February 12, the subject of unethical advertising by non-members was discussed. President Jack Huston took up the matter with the Better Business Bureau and found that nothing could be done about it. Following the business meeting, Martha Sauerberger and Fred Kotheimer presented routines.

●

DANCING MASTERS OF WISCONSIN

The February meeting of the Dancing Masters of Wisconsin, Club No. 12, was held in the studios of Mrs. Gretchen B. Schmaal. Those on the program included William Gellman, Spanish dancing; Julia Kuhlig and Cleo P. Smith, ballroom; Loula Costas, eccentric dance, and Claudia Druschke, tap and "College Swing" from the picture of the same name.

●

CALIFORNIA CLUB NO. 13

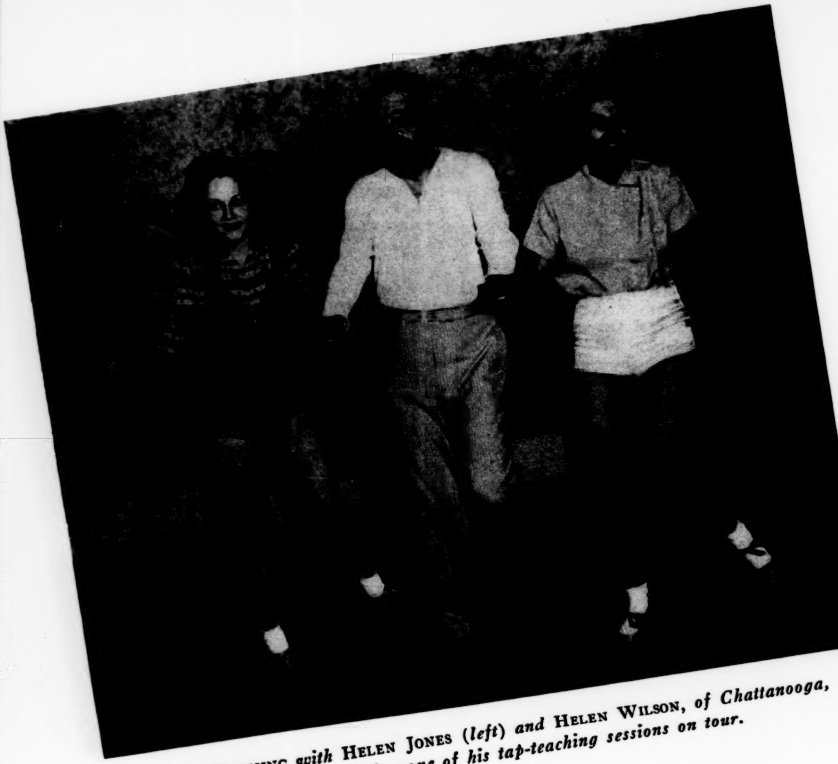
The California Association Teachers of Dancing held their monthly meeting at the McFarland Joy Studio February 5. During the instruction program Juanita LaBard presented a Mexican dance; Gayle Carnes, tap; Lillian Thomas, Tyrolian, and Leo Glines, old-fashioned ballroom. The California Association is making plans for programs to be sponsored by their association to be presented by the members each month in Recreation Hall at Golden Gate International Exposition. Their first program will be in March.

●

CAROLINA ASSOCIATION

The Carolina Dancing Teachers Association, Club No. 14, held a meeting at Gerald Cummins' Studio February 4. The teachers for the day included Louise VanTassel, Peggy Presson, Mamie Katherine Ritchie, Gerald Cummins and Bob Alexander. The entire list of officers for 1938 were reelected to serve during 1939 as follows:

(*Continued on page* 40)



JACK MANNING *with* HELEN JONES *(left) and* HELEN WILSON, *of Chattanooga, Tennessee, during one of his tap-teaching sessions on tour.*

TEACHERS ARE INVITED
to make THE AMERICAN DANCER their headquarters while in New York this summer. Have your mail sent to you c/o THE AMERICAN DANCER and feel free to have friends meet you in our office or just drop in to get cool and rest a bit. And, by all means, let us help you with any information such as where to stay, where to eat, where to study, and where to go.

Student and Studio

• NEW YORK, N. Y.—The twenty-fifth anniversary of the New York Society of Teachers of Dancing was marked by a Silver Jubilee Ball which was held at the Collonades, Essex House, February 19. The annual ball of the New York Society was started several years ago by Ross D. Ackerman and has now become an institution. This year, A. J. Weber of Brooklyn was chairman and acted as Master of Ceremonies for a most successful evening. An excellent all professional program which included such outstanding dancers as Jane Sproule, Kay, Katch and Kay, Marlynn and Michael, the Hartmans, Linda King and Jack Carlton, Josef, Leonard Ware, Dania Krupska and Jack Potteiger was presented. During the evening Oscar Duryea was presented with a gold pen-knife and an honorary membership in the Society in recognition of his fifty years of useful service to the profession. The presentation was made by Miss Elsa Heilich, president of the Association.

•

Mrs. K. N. Rosen, who has a Riverside Drive shop dealing in rare books in French, English, German and Russian and all the modern books on the dance, became interested in dance books when she started a book-hunting service ten years ago. Her son subsequently spent five years in Paris collecting books, programs, etc., and now in addition to the items he was thus able to collect, the Rosens announce that they have an agent in Paris who scouts for rare items for them.

Jack Manning is making himself available for class and private lessons in New York throughout the spring and summer for the first time in many years. Manning has been so busy teaching tap dancing on tour during the past five years that he has not had time to devote to a New York studio, but in view of the many teachers who are planning to visit New York during the Fair and want his work, he has returned to Broadway until fall.

•

Huapala, New York's Hawaiian dance expert, is journeying to Washington, D. C., every week where she has classes at the Marian Venable Studio. Undoubtedly because it is so cosmopolitan, the capitol has evinced an enthusiastic interest in the dances of the Islands, and Miss Huapala reports that she has several very talented pupils, among them Senorita Erma Castillo Njera, the daughter of the Mexican Ambassador who recently posed for a charming picture in hula costume for the Washington Herald.

Gladys Hight is giving an intensive Teachers' Course for one week in New York, opening June 21. She will not only give the regular material course consisting of children's novelties, professional routines in acrobatic, tap and character, but will also stress ballet technique preparatory to study in London with the Imperial Society and in Paris with Preobrajenska. Her annual European tour sails June 27. Miss Hight has arranged for her group to observe classes of ballet rehearsals in London, Paris, Stockholm and Copenhagen as well as the regular class work which the group is given in London and Paris. They have been invited to visit classes at the Anton Dolin School, Vic-Wells Ballet, and Mme. Legat's in London. Mme. Rambert's School is the headquarters for the group. In Paris they are invited to Egorova's, Princess Krasinska's and Trefilova's.

Miss Hight's assistant and professionals have been asked to dance for the Syndicat National des Proffescure in Paris.

•

Bill Pillich, popular young tap teacher who meteored to success on the convention faculties last year, taught at the February meeting of the Dancing Teachers of Boston.

•

Gloria Stanley, who has long been well-known in Stamford, Conn., has opened a new studio in Manhattan where she specializes in the fundamentals of music through rhythmic movement. The work is designed to assist music teachers as well as dance teachers, putting special emphasis on the importance of right habits of movement, teaching the student how to use and control his own body, developing a sense of space, accent, measure, notation and primitive and traditional rhythms.

•

The Dancing Dons, Don Begenau and Mildred Neff, of the Donald Sawyer Studios, did an exhibition Vienesse waltz, rumba and tango at the Jackson Heights Subscription Dance Club on February 25.

•

The De Revuelta Studios celebrated the fifteenth anniversary of their present east Sixty-first street building with a party on March 1. Exhibition dances were presented by Lola Bravo and Dolores and Thornton.

BARBARA GOOLSLEY, *a talented pupil of the Lucretia Craig School, Long Island City*

Jimmie Payne, formerly of the Joe Price Studio, has opened his own school in Carnegie Hall where he will teach tap and ballet. Special summer courses for teachers to coincide with the World's Fair will be announced next month.

•

Thomas Parson, Ballroom Observer editor of THE AMERICAN DANCER, is again teaching a class of blind students at the Lighthouse. Mr. Parson has given his services in behalf of young people who are sightless for many seasons past, and he reports that this work is among the most satisfying of his experience.

• BROOKLYN, N. Y. — Prof. J.O.E. Small, credited with having originated the modern technique of chorus dancing, passed away February 21. He was 74 and lived with his son, Frank Small, member of the DTBA, in Bayside, Long Island.

Born in County Tyrone, Ireland, in 1865, Mr. Small was brought to this country by his parents at the age of twelve. He started his career as dancing master in Brooklyn in 1885. For many years he conducted classes in Prospect, Columbia and Days Avena Halls in Brooklyn, as well as in Glen Cove, Oyster Bay and Queens Village, Long Island. He is said to have been th first instructor to teach the *Varsouvienne, Polka, Schottische* and *Yorke* in ballroom classes; also, to have been the first to insist upon his pupils wearing proper dance shoes. He had danced professionally at Sea Beach Palace, Tony Pastor's and Stauch's in Coney Island.

Surviving are his widow, Elizabeth, four daughters, Katherine, Florence, Isabelle, and Nan, the latter a captain of the Gae Foster Girls at New York's Roxy Theatre, and a son, Frank, who is active as an instructor and producer.

•

DORIS WEBER presented her pupils in the ballet, *Cinderella,* at All Soul's Church in Brooklyn on February 21. The program was sponsored by the Allied Arts Federation of Brooklyn and included musical selections and a talk on The History of Dancing by Ruth Eleanor Howard. Miss Weber was chairman of the program.

• BOSTON, Mass.—Adolphe Robicheau reports that he and his group are working night and day on their new ballet, *Evangeline.* The production will have its Boston premiere the end of March.

• BRADFORD, Pa.—Miriam Kreinson has announced that she will accept a limited number of summer engagements for directing special productions which require large scale dancing and production numbers. This marks another step in Miss Kreinson's expansion policy as it is the first time she has made herself available at this time of year. In the meantime plans have been completed for her *Seventh Little Show.* This year the production uses a World's Fair background with an international touch and will run about sixty minutes.

• PHILADELPHIA, Pa.—Florence Cowanova is mourning the death of her mother, Mme. Mary Cowanova, who passed away at her home here on February 25. Mme. Cowanova was active in her daughter's school for many years and her loss will be felt by many in the profession.

• CUMBERLAND, Md.—Lee Winter announces that he has opened two new schools during the last few months and his branches now encompass fifteen different communities in Maryland, Pennsylvania and West Virginia. His faculty includes Judv Corrigan, June Ring, Dorothy Broadwater, Alma Monnett and Peggy Secrist, with Mr. Winter himself, teaching the boys. An interesting feature of the school is the annual trip to New York for students. Mr. Winter takes charge of the tour personally and arranges for his students to visit dance studios and meet and see all famous dancers possible. This year's trip, the second of its kind, will include a visit to the Fair and several Broadway productions. The group will leave Cumberland April 28. Teachers in the vicinity who would like to join it are invited to write Mr. Winter.

• CHATTANOOGA, Tenn.—Helen Wilson, well-known teacher of this city, flew to New York to take the Jack Manning tap dance course at the Park Central Hotel, March 5.

• BEAUMONT, Texas—Ivan Tarasoff, celebrated ballet master from New York, who held a special course here in January, watched a class in modern acrobatic at the Sproule School in this city and later described the work as being esthetic and beautiful beyond description. Mr. Tarasoff pointed to this type of work as being exactly what he would recommend for schools and colleges in order that rhythmic training might be used to make beautiful, graceful bodies.

• CHICAGO, Ill.—The Chicago Association of Dancing Masters held their first all-day meeting of the year at the Congress Hotel on February 5. The faculty which Secretary Wm. J. Ashton provided for the day included: Louise Ege, ballroom; Mrs. Phil Osterhouse, ballet and character; Bobby Rivers, tap; Edythe Rayspis, ballet; Phil Osterhouse, novelties; Maureen Bennett, children's novelty; Louis Stockman, ballroom specialties. Despite the storm which struck the midwest a few days before, the meeting was very well attended.

The regular monthly meeting for March was held on the fifth at the Congress Hotel with the following faculty: Ermie Shultz, ballet; Jimmy Rollins, tap and novelty; Marjorie Burgauer, Spanish Toreodor tap for children; Willard Grubbs, McFadden System of Physical Education; Adolph Franksen, ballroom novelties and dances.

•

Scene de Ballet, done this time with younger pupils than ever before, was again an outstanding success of the program presented by Edna Lucile Baum at the Chicago Woman's Club Theatre, February 11. In addition to the ballet a number of divertissements were presented. Miss Baum is experimenting with the use of motion pictures in her studio and in this connection she has recently made colored movies of many of her pupils which will soon be shown at a studio party for students and parents.

(Continued on page 28)

SHIRLEY ANN BLAIR, *Pupil of* MISS HELEN FLANAGAN, *Hartford, Conn.* FRANCES HEELER, *Chicago dancer and teacher.* DOLORES RICHARDSON, *pupil of* WINIFRED MAY, *San Francisco, Calif.*

WELCOME TO NEW YORK!

Where to stay while you are studying in New York this summer won't be a problem if you let The American Dancer help you. We are compiling a list of hotels, rooms, apartments, etc., and although we naturally can't guarantee vacancies when reservations aren't made in advance, we'll be glad to make suggestions and help you find a suitable place at a reasonable price. Write for advance information, stating your needs clearly.

Paul Shahin is broadcasting "Dance and Grow Slender" over WBBM every Saturday morning from 9 to 9:30. The program is devoted to a unique method of teaching posture, poise and streamlining to women and is meeting with tremendous success. Mr. Shahin recently appeared with ten of his girls in Fox Movietone News and will soon make a movie short with sixteen dancers. He appears in person at the Blackhawk Restaurant every Tuesday night and at the Colony Club on Monday nights, teaching the patrons the Tango, Rumba and Conga.

• INDIANAPOLIS, Ind. — The annual Eight-State One-Day Normal School of the Chicago National Association of Dancing Masters will be held at the Antlers Hotel, Indianapolis, Sunday, April 16. This is an event eagerly looked forward to by teachers of the middle-west and as usual, several hundred are expected to attend. An excellent faculty has been assembled to present a varied program: Forrest Thornburg, ballet; Bobby Rivers, tap; Grace Bowman Jenkins, acrobatic; Virginia Pointer Rivers, Spanish, character and tap; Louis Stockman, ballroom. The session will last all day and will be followed by a banquet and grand ball in the Gold Room of the Antlers Hotel with an elaborate floor show as a feature.

• ST. LOUIS, Mo.—The Ford Sisters, Marion, Florence, Helen and Margaret, all teach in the same school, each specializing in a different phase of the dance. Recently they had an opportunity to prove their ability to dance as well as teach when, on February 7, they presented a concert at the Y.M.H.A. Auditorium, St. Louis.

MORE FOR YOUR MONEY, or LESS?

At every convention there are discussions of "basement competition." Tales of snipers who chisel in on dancing lessons for a dime or a quarter a lesson. And do the teachers encourage that sort of competition? Not while they have their senses. Because they know that such cutthroat prices cannot pay for honest, full-value instruction in dancing. But the odd part of it is that when the dancing schools themselves are in the "buyer's" shoes, they overlook the very same inference as to dollar value for themselves.

For instance, take the fabric field. For years a number of reputable houses have been encouraged to spend a considerable amount of money in compiling sample books, which (from all the comment we've heard) have been of inestimable help in selecting suitable fabrics for the recitals. Each year more and more samples are available. Each year new ideas are developed. Why? Well, simply because the dancing teachers have expressed their delight with the time-saving and labor-saving afforded them.

Now comes a nimble-minded, cubbyhole merchant, who sees an opportunity to cash in on the service rendered by the better principled group in the fabric field. He, too, has heard of John Ruskin's axiom, "There is nothing in the world that cannot be made a little worse, and sold a little cheaper, and the ones who buy on that basis are just legitimate prey." He buys jobs and close-outs. He sells colorful textures "so-wide" and "so-long" with not much to recommend them in the way of wear, tensile strength or usefulness. And, buying for a song, he sells for far less than reliable goods can be priced.

For instance, just recently, a mill-lot of inferior quality tarlatan, what the trade fittingly refers to as "tender," was offered to the reputable fabric houses. They rejected the lot as unfit for use, and it is reported that one of the less scrupulous dealers snapped it up, and intends to offer it to dancing schools.

Caveat Emptor is his watchword, and the painstaking houses who, as a point of service, send out helpful sample lines, discover that the very trade which waxes indignant at chisellers in the dancing school field, use the sample books for reference, and buy from the chiseller who cares little about customer satisfaction.

The moral is, that buyers get either "more for their money," or less. On a fair trade basis, the buyer gets more and more service. But if trends toward price-buying without consideration as to *value,* continue, it looks as if the fabric houses will have to discontinue the helpful services which have so greatly eased the strain of recital preparation in the past five years, and merely quote the prices, without sending out samples, suggestions or color cards. Then *their* prices will be lower, by a shade; say a penny-a-yard or so, and their quality far better than the nimble-minded merchant. But the dancing school teacher will be without her book of samples, her color cards, or the other items that have helped in the past. . . . Is *that* the trend desired? Is it to be a question of "skimp-the-quality and slash-the-cost" buying "blind" as was necessary ten years ago; or is it to be a "good dollar value" with all the helpful services you can get? Editorially, we'd like to hear from teachers regarding *their* reaction.

• TUCSON, Ariz.—The Arizona State School for the Deaf and the Blind is the only one of its kind in the country which includes a course in social dancing. Margaret Cusick, of this city, is the instructor and she teaches the classes for her Junior League Placement work. Mrs. Cusick reports that the work of some of these handicapped students is outstanding.

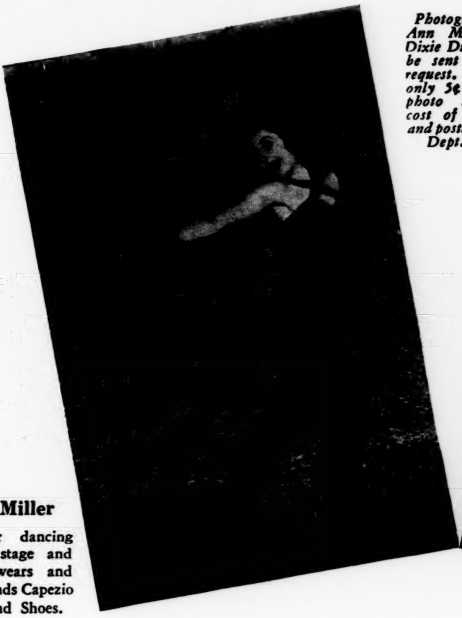
• SAN FRANCISCO, Calif.—Aron Tomaroff reports that Lundeen and Lozano, a rising young dance team whose clever interpretation of the Tango and Rumba have won them acclaim on the coast, are studying ballet with him. Mr. Tomaroff is offering special material for teachers in his studio during the Golden Gate Exposition.

• LOS ANGELES, Calif.—Shirley Temple is definitely becoming ballet-minded. Shirley, who has "tapped" her way into the hearts of her motion picture fans everywhere, is now devoting herself to the more classical forms of the dance.

In her newest technicolor picture, *The Little Princess,* she leads a ballet of sixteen professional dancers in *The Fantasy.* Watching these girls in their fast turns, graceful jumps and pirouettes, inspired Shirley no end, so that she is now displaying renewed enthusiasm for her ballet lessons.

Ernest Belcher, Shirley's ballet instructor, says that the little star's mental conception of the principles of ballet is truly remarkable, and though her study is frequently interrupted for long periods by the demands of her studio work, she is making gratify-

Shirley Temple *with the ballet in* The Little Princess



Ann Miller

Popular dancing star of stage and screen, wears and recommends Capezio Taps and Shoes.

Photographs of Ann Miller and Dixie Dunbar will be sent free, on request. Enclose only 5¢ for each photo to cover cost of handling and postage. Write Dept. A439.

Dixie Dunbar

Sprightly star of stage and screen, says "Capezio Shoes and Taps click with me, always."

FAMOUS STARS of STAGE and SCREEN prefer CAPEZIO TAP SHOES and TAPS

These two dancing favorites of stage and screen, who have thrilled audiences from Hollywood to New York, have very definite preferences in shoes and taps. For their intricate routines, and spirited rhythm, CAPEZIO is always "TAPS" *with them!* Young dancers, too, who seek to emulate Ann Miller and Dixie Dunbar, will find CAPEZIO SHOES and TAPS a definite aid in developing correct tap technique.

DRASTIC REDUCTION ON TAP SHOES!

Children's Sizes Up to Size 3

Patent Leather—Student Tyette (Formerly $2.75) NOW ONLY— $1.98 Now every child can enjoy using the BEST in TAP SHOES — the same Capezio quality — craftsmanship and designing at a price everybody can afford.

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STUDENT AND STUDIO

(*Continued from page* 28)

ing progress toward more advanced ballet work. Particularly noticeable is her unusual grace of hand and arm movements.

Since attending the Ballet Russe last season, Shirley has built her own ballet company, the bodies of her performers consisting of pipe cleaners, bent to whatever posture suits the little director's fancy, and clothed in scraps of silk and ribbon from the wardrobe room, and each assigned a definite place on a small, perforated stage. She is also making a collection of pictures of all types of dancers, to which she gives considerable study.

•

Virginia Stewart, long identified with European dance tours, has just announced plans for a tour to Mexico this summer. The program includes modern dances, folk dances and folk dance fiestas with observation and participation in dance activities of the government and state school, sight-seeing tours, etc.

•

Parquerette Pathe, director of the Hollywood branch of the Jooss-Leeder School, is returning to her home in France for the summer.

•

George Moore, tap teacher, has returned to Los Angeles where he is opening a school.

•

The Los Angeles Ballroom Teachers Guild held their first annual mid-winter convention and normal school at the Ambassador Hotel February 12. The normal school was held in the afternoon, following a general meeting and consisted of modern fox trot presented by Preston Coombs; standard waltz variations by Louis Glauburg; swing of 1939 by Miss Billie Bell, European Tango by Von Valdemar; Sophisticated Tango by Gene Parker; the Castle Walk and La Conga by Andre de Beck. In the evening a ball was held during which exhibitions were given by Vernon and Myra Myron.

•

Maurice Kosloff has just signed a thirty-week contract to stage the floor shows for the newly opened Florentine Gardens, beautiful restaurant and night spot in Hollywood. Mr. Kosloff is personally acting as master of ceremonies for the program which consists of ballet as well as specialty numbers gathered with an eye to pleasing all tastes in dance entertainment. The show will be changed from time to time and Mr. Kosloff is busy auditioning interested dancers.

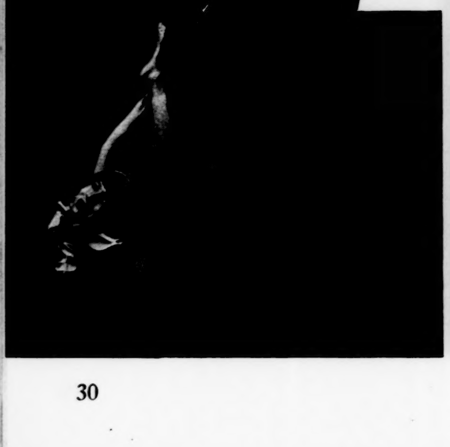
★ ★ ★ Honor Roll ★ ★ ★

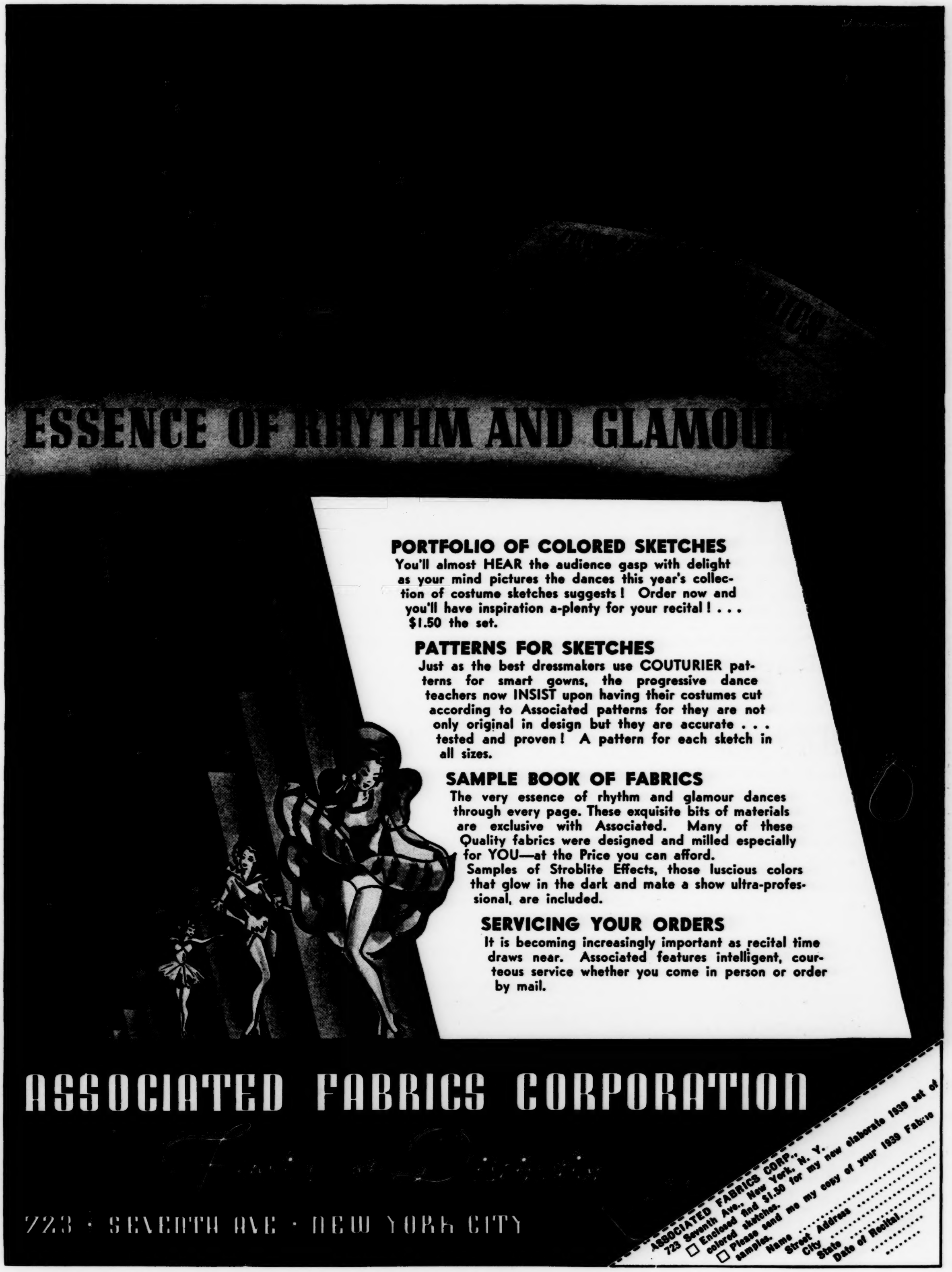
This month's Honor Students are—reading down:

Left—Roseanne Tessier *of the Norma Allewelt School of the Dance and Its Related Arts, Syracuse, N. Y. and* Barbara Schneller *of the Dorothy E. Kaiser Studios of Dancing, Glendale, L. I.*

Center—Betty Jane Space *of the Adolph Blome Studios, New Brunswick, N. J. and* Virginia Grant *of the Leona Turner Studios, South Orange, N. J.*

Right—Christine Horn *of the Marion D. Venable Modern Studios of Dance, Washington, D. C.,* Marilyn Mayle *of the Lottie Atherton School of Dancing, Malverne, L. I. and* Patricia Stevens *of the Wayne Academy of Dancing, Wayne, Pa.*





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D. T. B. A. BULLETIN

By Marguerite Reynolds

The Association's regular monthly meeting took place Sunday, February 26, in the Colonial Room of the Hotel Park Central, New York. During a three-hour material session Evelyn Gladys Boardman demonstrated and taught two ballroom numbers in 4/4 time—*The Lame Duck* and *The Lame Duck Strut*. Assisting Miss Boardman was Thomas Jenkins. Following requests by several members, the program also included a demonstration in *Baton Swinging*, during which Sam Abdallah exhibited and taught several intricate phases of a subject in which interest has recently become keen. Tommy Hyde, recently returned to New York from Hollywood, presented an original tap dance, *Fried Chicken*.

Entertainment was supplied by professional pupils of Mr. Hyde, and included Linda Moody, member of Ben Bernie's troupe, who obliged with a *Ballet Tap* and *Cramp Roll*, and Audrey and Barbara Geinet, in a *Tap Duo*. Don Donaldson, arranger for Fats Waller, accompanied at the piano.

Complete returns on the vote as to whether or not the DTBA should accept the DMA's invitation to affiliate showed an overwhelming majority in favor of the plan.

Following the acceptance of the DTBA application for affiliation by the DMA, invitations to the regular March meeting of the DTBA (Sunday, March 26, at the Park Central Hotel at 2 p.m.) have been extended to all members of the DMA. A special faculty has been arranged for the day with most interesting material: Jack King, tap-acrobatic routine; Nadja Gueral, beginner's and intermediate ballet; Bill Meeker, conservative and eccentric ballroom.

The Convention Committee announced that a varied program had been arranged. Eleven subjects will be presented by seventeen instructors over a period of thirty-five hours during the five days commencing July 24. The faculty, to date, is as follows: Johnny Mattison, Bill Pillich, Alan DeSylva, tap; Hilda Butsova, Margaret Curtis (Metropolitan Opera Ballet Mistress), ballet; Adolph Blome, character; Margaret Burton Inslee, children's dances; Margy Hartoin, musical comedy; Lou Wills, acrobatic; Lola Bravo, Spanish; Donald Sawyer, Myrtle Pettingale and Russell Curry, ballroom. Exhibition, modern and folk dance instructors will be announced later.

SHAG OF BULGARIA

(*Continued from page* 13)

You can see, of course, by the picture of a dance group in Bulgaria, that the Bulgarians do not look like our lively jitterbugs. But they have the same fundamental rhythm plus many more rhythms that I have not explained. We understand that the Bulgarian *horo* was taken from the Greek chorus and a Greek friend showed us a dance identical with the *Russensko Horo* with the exception that the Greeks kick very gracefully on the hop. Their circle has the same waving effect. Mr. Doycheff, however, pointed out that while the Bulgarian people live in a land that was once Greece, the people are Slavs and not Greeks.

On Sundays, when the Bulgarians rest after a hard week's work they dance the *Rachenitza* which ends in a marathon contest. The dance begins with a line of couples who have their hands crossed. Dancing forward and backward they have a flirtation. Then the man kneels and the girl dances around him. The boys steal the girls' flowers and soon they are all in a ring dancing a *horo*. Then the fun begins. Individuals go in the center and "shine" as we did in the *Big Apple*. They dance quickly and work in amusing tricks and much knee bending with kicks. The shining goes on for hours until all are exhausted. The one who shows the most endurance wins.

Bulgaria might be a new and interesting background for a scene in a children's show. Dance teachers would find the steps simple to teach and the costumes very colorful. There are many artistic possibilities in the folk-lore of the people that would make good story material. The Rose Valley in Bulgaria is the center of a great industry: the manufacture of attar of roses, from which most of the best perfumes in the world are made. Consequently there are great fields where the girls pick the roses—a lovely scene for a recital.

There is also some English translated literature of Bulgarian works including some charming poems that give ideas for characters and situations. For example let me quote a little poem:

Is Your Heart of Stone?

(*Girl*)

"Sweetheart, sweetheart, my first sweetheart,
"What's the cause of your long absence?
"Hearts of stone would be more tender
"Stone would break, would fly asunder."

(*Boy*)

"Sweetheart, sweethart, my first sweetheart,
"You know well I'm but a servant,
"All day long I'm in the workshop,
"Nights I watch my master's pony."

(*Girl*)

"Oh, you sweetheart, silly sweetheart,
"What d'you know of tending horses?
"Find a post and tie him to it,
"Then come here and join my party."

Here is another thought for the ballroom teachers: since the Bulgarians dance in a ring the same basic steps as our shag why can't we dance the shag to modern music in a ring with a leader? It would be a fine way to teach the shag steps to older people who want to learn it. It would be useful when partners are uneven and it is somewhat of a romp and would certainly give additional hilarity to parties.

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DANCE EVENTS REVIEWED

(*Continued from page* 19)

A new ballet, *Singing Earth,* was presented to music by Joseph Hawes. It is a gay pastoral piece that possessed both poetry and humor—a kind of reverberating epic on the joys of "Ripening Fields," "Two Without Care," "Ecstasy of Morning," "Tramps Through the Fields," and "A Girl." The choreography was by Kurt Graff and in this we see a new variety of lyrical expression which was thoroughly enjoyable. The program opened with *Viennese Fragments,* music by Castelnuevo Redesco, a stylized version of night life in gay old Vienna, full of intrigue and allure.

We saw again *Behind This Mask* the dance drama that is based on a powerful exposition of dictatorship and which caused such a sensation last season during its two month run with the Federal Theatre. Grace and Kurt Graff repeated *Renaissance,* a work in the mood of the Borgia Period and which is another outstanding success in their repertoire.

This program filled the Goodman Theatre to capacity for three nights and one matinee performance.

•

SAN FRANCISCO

by GUILLERMO del ORO

THE DANCE REPERTORY THEATRE, *Curran Theatre, Sunday, January* 15.

This program which was in the nature of a benefit for the organization, consisted of some twenty-five numbers by members of a group of dance artists and teachers who have banded together to form a permanent dance repertory theatre in S. F. Leader of this movement has been Michio Ito, famous Japanese dancer who has recently settled here. The plan is to present a dance program monthly.

(*Continued on Page* 38)

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Dance Events Calendar

Mar.	13/16	Ballet Russe de Monte Carlo	Metropolitan Opera House, N. Y. C.
	14/16	Harald Kreutzberg	Havana, Cuba
	15	Miriam Marmein	Los Angeles, Calif.
	15/16	Ballet Russe de Monte Carlo	Metropolitan Opera House, N. Y. C.
	16	Trudi Schoop Comic Group	Ottawa, Canada
	17	Martha Graham	Kansas City, Mo.
	17	Trudi Schoop Comic Group	Petersborough, Canada
	17/19	Ballet Russe de Monte Carlo	Cincinnati, Ohio
	18	Triad Dance Recital	Y.M.H.A., N. Y. C.
	18	Trudi Schoop Comic Group	Kingston, Canada
	18	Hanya Holm & Group	Washington Irving H. S., N. Y. C.
	18	Martha Graham	Chicago, Ill.
	19	Esther Junger (afternoon)	Y.M.H.A., N. Y. C.
	20	Miriam Marmein	San Francisco, Calif.
	20	Humphrey-Weidman	Cedar Falls, Iowa
	20	Hanya Holm	Boston, Mass.
	20	Harald Kreutzberg	Warrensburg, Mo.
	20/23	Ballet Russe de Monte Carlo	Metropolitan Opera House, N. Y. C.
	21	Harald Kreutzberg	St. Louis, Mo.
	21	Trudi Schoop Comic Group	Mt. Vernon, N. Y.
	21	Martha Graham	Milwaukee, Wisc.
	23	Martha Graham	Ithaca, N. Y.
	23	Trudi Schoop Comic Group	Harrisburg, Pa.
	24	Humphrey-Weidman	Grinnell, Iowa
	24	Trudi Schoop Comic Group	Washington, D. C.
	24	Ballet Russe de Monte Carlo	White Plains, N. Y.
	25	Humphrey-Weidman	Des Moines, Iowa
	25	Trudi Schoop Comic Group	Baltimore, Md.
	25	Ida Soyer & Group and Nadia Chilkovsky	Y.M.H.A., N. Y. C.
	25	Hanya Holm & Group	Plainfield, N. J.
	26	Angna Enters	Y.M.H.A., N. Y. C.
	26	Harald Kreutzberg	Oklahoma City, Okla.
	27	Miriam Marmein	Sacramento, Calif.
	27	Trudi Schoop Comic Group	Philadelphia, Pa.
	29	Ish-ti-opi	Town Hall, N. Y. C.
	29/31	Humphrey-Weidman	Sioux City, Iowa
	30	Trudi Schoop Comic Group	State College, Pa.
Apr.	1	Miriam Winslow & Foster Fitz Simons	Washington Irving H. S., N. Y. C.
	1	Hanya Holm	Durham, N. C.
	3	Humphrey-Weidman	Stillwater, Okla.
	4	Humphrey-Weidman	Chickasha, Okla.
	6	Humphrey-Weidman	Boulder, Colo.
	11	Humphrey-Weidman	Colorado Springs, Colo.
	15	Robicheau Dance Group (Evangeline)	Boston, Mass.
	16	Anna Sokolow & Group	Y.M.H.A., N. Y. C.
	16	Miriam Winslow & Foster Fitz Simons	Guild Theatre
	18	Hanya Holm & Group	Brooklyn Academy, Brooklyn, N. Y.
	20	Humphrey-Weidman	San Diego, Calif.

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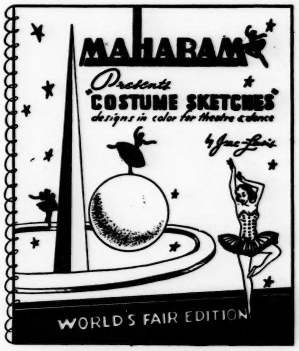
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FOOD FOR THOUGHT

(Continued from Page 14)

or the extra gill of cream in your coffee. Make sure though, that you *do* level off *within the twenty-four hour cycle.* It's so easy to just promise ourselves to "go easy" on the next meal! If we don't, by the end of the week we're hundreds of calories over the budget and we feel that we have to stop eating entirely for a day or go on one of those "fad" diets which are so apt to take toll on our health, appearance, and work. Our bodies aren't built to stand sudden changes and our dancing is bound to suffer.

Let us look at a typical day's menu for a physically normal active young dancer whose normal weight is 110 pounds. Since the caloric requirement is about twenty calories per pound per day, that figure multiplied by 110 shows that she needs about 2,200 calories each day.

In the first column we see the number of calories yielded by an optimum menu. In the second column are the figures showing how simply a diet can be adjusted for lowered caloric content yet still be adequate.

BREAKFAST	*Calories*	
1 medium glass orange juice	75	75
(Restaurant size.)		
1 egg	70	70
2 slices whole wheat toast with butter	300	300
1 cup coffee with cream and sugar	80	
(Omit cream and sugar on reducing diet.)		
	525	445
DINNER		
¼ melon or equal amount mixed fruit	30	30
(With small amount of sugar.)		
1 serving vegetable soup with 2 crackers	120	
1 serving consomme or bouillon, no crackers		—
1 medium serving lean meat	180	180
1 scoop mashed potatoes with butter or gravy	130	
(Omit on reducing diet.)		
½ cup green peas	75	75
Small portion cole slaw	15	
Large portion cole slaw		30
1 roll with butter	150	150
Medium order tapioca pudding	110	110
(Table d'hote size.)		
1 8 ounce glass milk	125	125
	935	700
LUNCHEON OR NIGHT-LUNCH		
Lettuce and tomato salad with mayonnaise	110	35
(Omit mayonnaise on reducing diet.)		
1 slice whole wheat bread with butter	150	150
Tea with sugar and lemon	32	—
(Omit sugar on reducing diet.)		
Cup custard or a small piece of cake	150	150
	442	335
BETWEEN SHOWS		
(Or during a lull in rehearsals.)		
Chocolate milk-shake with 2 crackers	305	
For Reducing Diet Substitute		
1 glass skimmed milk or piece of fruit, such as small bunch grapes, 3 small plums, 1 apple or ½ grapefruit.		100
TOTAL	2,207	1,580

The male dancer who weighs 140 pounds need only add a roll or piece of bread and butter to each meal and a glass of milk to the breakfast in order to have the extra calories which his weight requires.

The consistent good health of a dancer is dependent largely on proper eating habits, which means a well-planned diet including quantities of fruits, vegetables, and milk, with rich sweets and gravies in moderation.

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DANCER'S DIARY

(Continued from Page 24)

Have you ever had the feeling of leaping in the air and not knowing where you'll come down? Well, that's just what the rolling of the ship did to me. It was the most lost sensation to come up to a *pointe,* do a *tour de l'air,* and land, maybe to the right of a pillar and maybe to the left. It felt so funny I began to laugh in the middle of the dance and just did the best I could.

But it was the *fouettes* that did it! I was on my fifth when all of a sudden my toe seemd to rise right off the floor and I just blew—like tumble weed—right spang into somebody in the audience.

I looked up, and Diary, I was right in the Captain's lap and everyone was laughing and the Captain, who has very blue crinkly eyes, was getting up and setting me on my feet.

"Here, here," he said, "don't blow off the ship!" And everyone laughed again.

I know my face was the color of a million beets. To cover my embarrassment I rushed out in the middle of the floor and did *fouettes* twice as fast and finished with an *attitude.*

The people burst into clapping. They were so informal and so kind. And the Captain's eyes twinkled. I started to smile back and then—Oh Diary, I had the most awful swishy feeling right in the pit of my stomach. My knees shook and it seemed as if I could hardly get back behind the curtains. And when I came out for my second bow the people seemed to be moving slowly round and round. Then I knew, Diary, I was sea sick.

I remember Wilma saying,

"The girl's green. Get her up on deck, somebody."

Oh Diary, I want to see Bermuda tomorrow. And I am going to be sick the whole trip? I feel worse than bad.

FOOT-NOTES

(Continued from Page 21)

KURT METZ appeared in a concert at the Friday Morning Club in Los Angeles February 24.

●

MYRA KINCH and the Federal Theatre Concert Dance Group of Los Angeles have gone to San Francisco where they will appear at the San Francisco World's Fair.

●

JOSE CASTRO and BEVERLY ALLEN have been appearing nightly at the Palmer House in Chicago since February 2 and will remain there until some time in April. Mr. Castro also arranged several numbers for the Ice Carnival which recently took place at the Chicago Arena as well as the dances for the Black Friars Show.

●

ISH-TI-OPI, American Indian baritone, who has appeared many times throughout the country in song concerts, is including more dancing in his programs. He presented a Navajo Indian Eagle Dance recently which proved a sensation. Ish-Ti-Opi will feature this number along with a Wooing dance on his New York Town Hall program March 29.

●

SI-LAN CHEN AND LILY MEHLMAN and group danced at the Guild Theatre March 5. The program was sponsored by the American Committee for Chinese War Orphans in a valiant attempt to alleviate the suffering of invaded China's children. All proceeds went to Madame Chiang-Kai-shek for the care of the war orphans.

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BALLET TO BROADWAY

(*Continued from Page* 15)

three years as ballet master of the Metropolitan, took his troup, the American Ballet, and walked out.

"We just couldn't get on," he gave as his reason. "It wasn't a matter of wanting what *I* wanted. It is the difference between the old classical style of dancing and the modern.

"'Modern' isn't a good word," he corrected. "'Selection' is better. I feel that there are ideas all around, surrounding us in the air. We get one here and one there and put them together. It is a matter of selection. What we call 'modern' we may find was done twenty years ago."

Balanchine's first appearance as choreographer for a Broadway show was an edition of the *Ziegfeld Follies* several seasons ago.

"It was after Ziegfeld's death," he said, "the *Follies* with Fannie Brice. I've always been sorry that I couldn't have worked with the great showman, himself. He brought such beauty to the stage in his productions."

Balanchine's favorite number in any of the Broadway shows with which he has been assocaited is still the ballet, *Peter's Journey,* the around-the-world dream travelogue executed by Duke McHale in *Babes in Arms.* That, he explains, is what he means by "modern" dancing.

Everybody is always wondering what this wirey, nervous young man in his early thirties, whose vitality is electric and whose energy must expand beyond the limitations of merely supervising his school, will do next. There have been recurring rumors of a show of his own.

"I want to do a show," he confessed, "a little more serious than anything I have ever done. I want to work with good writers, good composers. I want to do something beyond the present—something that isn't limited to right now, our times, our modes and manners of today.

"I want to do something like Offenbach, that twenty years from now will be as good as it is today—something that will live for itself.

"Of course I will use my American Ballet—a chance to exploit them. I will have no celebrated foreign guest stars. I haven't anybody in mind for it yet, but the cast will be selected from American dancers. They have everything. They are interesting to work with.

"With my school, I plan to give Sunday afternoon presentations of ballet, like they used to do at the Marinsky for awhile."

Plans for both his show and Sunday afternoon ballets are, however, still in the process of formulation. Balanchine is not one to rush into things. When he is ready and certain he has just what he wants, the result will be worth the waiting.

At the moment, in his new studio in Carnegie Hall, he is rehearsing a ballet troup to take to Chicago and Detroit. They will present three ballets by Stravinsky, several old ones which Balanchine did in Paris, and a new one by William Dollar. The Stravinsky ballets were given at the Metropolitan.

In the meantime, he is represented on Broadway by two musical hits, the departing *I Married An Angel* and *The Boys from Syracuse.*

He startled the town several weeks ago by eloping with the "angel," Vera Zorina. His only ballet in *The Boys from Syracuse* is a comic number executed by Jimmy Savo, Eddie Albert, little Buddy Douglas, Heidi Vosseler, who also dances another delightful number called "Ladies of the Evening in the Morning," Robert Howard and even songstress Wynn Murray. The other dance numbers are mostly tap steps, in which he was assisted by David Jones and Duke McHale. It is undoubtedly Balanchine's choreography to Rodgers and Hart tunes which aids greatly in making this the most difficult show in town to see.

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DANCE EVENTS REVIEWED

(*Continued from page* 34)

Highlights of the presentation were three solos by Michio Ito and a duet, *Persian Fantasy,* in which he was partnered by his former pupil, Sally Rand, who has been appearing in a San Francisco cabaret. Two satires, one a ballet and another on modern dance by Beatrice Lewis, and two Spanish dances by Vadja del Oro, whose work has been favorably compared by one critic to La Argentinita.

Sally Rand also gave three solos one of which, *White Peacock,* was definitely night club. Raoul Pausé, assisted by members of his group, presented a very lovely *Prelude* and an amusing number titled *Picnic.* The balance of the program was devoted to various types of dance although preponderantly modern in theme. Most typical of this school were two numbers by Elsa Naess, whose work is strikingly similar to the older Wigman programs.

Although extremely spotty due to the varied schools of thought represented, the presentation gives definite promise of some good things to come. It is a long step forward on that most difficult road; that of real cooperation between dance groups.

●

"OPUS I" *Premiere Production of The Dance Repertory Theatre of San Francisco Community Playhouse February* 18.

A program note re the Dance Repertory Theatre stated that it was ". . . formed to give San Franciscans the long-awaited opportunity of seeing professional ballet and dance drama presented throughout the year by a truly accomplished and finished group of dance artists."

Although there were some "accomplished and finished dance artists" on the program, the majority were many many years short of such status to say the least.

The program started well with *Emporium,* to music by Jerome Herst, and choreography by Lenore Peters Job, depicting various incidents in the daily routine of a great department store. With the exception of Julio Ramaciotti who gave an excellent characterization as the Floorwalker, and Lenore Peters Job as the Customer, the entire group were young students. However, they were so competently trained and well rehearsed that the presentation as a whole could well stand beside some of the better-known touring groups of modernists. Any shortcomings were in the staging and ineffective lighting although this is in some measure due to the lack of proper equipment in this particular theatre.

Why Pierrot Is So Sad was an attempt to show this well-known character in a modern version. In spite of interesting music by Jack Loughner and attractive costumes designed by Howard Whittemore this work fell far short of expectations. Theme of this version was apparently that Pierrot was sad because he lacked good food, fine clothes, money and of course a lover with which to share them. Raoul Pausé, who had the part of Pierrot, did as much with it as possible but it was far below his talents. An outstanding part was that of the Waiter, capably handled by Earl Conway. Guy Alden as the Banker, Sophie Crawshaw as the Lovely Lady and Harold Lang as the Messenger were adequate, although the one-handed cartwheels and carefully prepared-for pirouettes of the Messenger were more fitting for studio practice. In short although most of those appearing in this piece were competent the choreography and staging hindered rather than helped them.

Fandanguillo, danced by Vadja del Oro, was an outstanding solo. Applauded upon her appearance the dancer was forced to a well deserved encore.

Picnic, with Raoul Pausé, and two members of his group the Misses Kathleen Addison, and Lorraine Layma, is an amusing rustic scene that is always a well deserved success on any program.

Michio Ito presented two plastique studies, one to music of Schumann and one to music of Yamada called *Tone Poems.* Ito once more showed himself an artist of the first rank and one San Francisco may well be grateful to for settling here.

The Ballet Class—after Degas with choreography by Beatrice Lewis and Curt Lewis was also somewhat disappointing. The greatest fault was that with one or two exceptions the choreography was far beyond the ability of the young students comprising the group. With capable and well-trained dancers it might have been successful. As it was it was too poorly done to be serious and not amusing enough to be satire. The most that can be said for the ballet-master (Curt Lewis) is that his facial make-up was perfect. It seems to this reviewer that his was a particularly "meaty" part but it was badly costumed and exceedingly underplayed. Beatrice Lewis herself appeared with the group but her own ability and complete command of "theatre" only served to show up even more the already glaring technical defects of the other dancers. As I feel that criticism should be constructive to be intelligent, a suggestion would be to restage this work, giving much more importance to the part of the ballet-master, and cutting the dancers down to four or five if necessary in order to have only those whose experience assured their competence. Too many possible careers have been cut short by a premature public appearance often because the teacher was compelled to please a too-fond "mama." As it does not seem likely that an organization such as this hopes to be should be beset by this difficulty we will probably see definite improvement in the next performance.

In any case a start has been made and let us hope that the support such a project deserves will be forthcoming.

●

LOS ANGELES
by DOROTHI BOCK PIERRE

ROZELLE FREY DANCERS, *Behymer Matinee, Barker Bros. Auditorium, January* 13.

For several years L. E. Behymer has held a series of matinees during the concert season, giving the younger artists of the city an opportunity to appear publicly. He has had, unfortunately, few dancers, and if the crowds at this performance is any criterion, he should have many more, for the matinee, scheduled to start at 2:30, had nothing but standing room after 1:30.

Miss Frey was at one time a member of Pavlowa's company, and her dancers appeared in several variations from *Aurora's Wedding,* as well as a long program of character and ballet divertissements.

Her leading dancers were Marilyn Hightower, Merrien Lanova, Marionne Spencer and Rosalie Ann.

●

ANGNA ENTERS, *Philharmonic Auditorium, January* 31.

Merle Armitage presented Miss Enters at the Auditorium, and her growing popularity and staunch supporters filled the large theatre. Although her art is delicate and intricate, it is still sufficiently all-encompassing to make every move reach the farthest parts of the theatre without losing significance.

Opening her program as previously, with *American Ballet* 1914-16, and closing with *Field Day,* she presented several new numbers this year.

Balletomane-Connoisseur makes an excellent companion piece to *Oh, the Pain of It. Artists' Life* and *La Cuisine Francaise* are delightful novelties. In one she transforms a conventional landscape painting into a surrealist masterpiece; and in the other, with innumerable crocks and pots and a whole market basket filled with fresh vegetables and fruits which she arranges so artfully they resemble a Flemish painting, she proceeds to mix some kind of sweet which she passes among the audience.

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Miss Enters' great artistry lies in her ability to see and define the little things. The smallest detail is transformed into a movement of such breadth as to be overpowering in its significance. Her best, her most telling numbers are those which demonstrate this to a remarkable degree: *Time on My Hands,* with a piece of bread as the symbol; *Vienna Provincial*—1910, with the meticulous care of this type of middle-class. In these one sees a whole class, not merely individuals. So too, the *Pavanne* and *Odalisque*. These are breath taking for their simplicity and breadth.

Boy Cardinal, long my favorite, seems subtly changed. Miss Enters seemed to be improvising, and the number lost something of its former sinisterism.

Three political-propaganda satires completed the long program. They are well conceived, show deep thought and sincere purpose, and one especially, is very clever; but when an artist is carried away by a political theme or message, she loses a little of her art, for they bind her to the present, and she is then judged solely for her politics and no longer her art. The Romans found that out long ago, as Miss Enters should know; and such a really great artist should not so limit herself.

●

BALLET RUSSE DE MONTE CARLO, *Philharmonic Auditorium, January 24-February 4.*

The Ballet appeared this year under the sponsorship of the Los Angeles Symphony Association with L. E. Behymer, local representative for Sol Hurok, with the entire Philharmonic Orchestra of Los Angeles.

The engagement was a great success, necessitating an extra matinee on Friday, February 3.

Chief interest naturally centered upon the new ballets and the new members of the company.

The new dancers were not a disappointment, though old favorites were missed. Danilova was greeted by her large following. Mia Slavenska, cool and beautiful, was impressive in traditional classic roles. Nini Theilade was an ethereal, spiritual Poverty in *St. Francis,* Nathalie Krassovska was especially good as the Millar's wife in *Tricorne.* Alicia Markova was the greatest sensation. Her perfect technique, flawless and effortless, her charming personality, made her appearances the highlight of every performance in which she appeared and gave an aura of Diaghileff days to the ballet.

Of the men, Massine of course dominated, but the others gave good account of themselves. Igor Youskevitch, Michel Panaieff and Roland Guerard for their support of Slavenska and Markova; Frederic Franklin for several roles, especially Massine's in *Blue Danube,* and Marc Platoff for the Governor in *Tricorne,* and the spirit of Creation in the *Seventh Symphony.*

Of the new ballets, *St. Francis* was more favorably received than the Beethoven Symphony. I saw it from a side box, so have no conception of its form or pattern.

Gaite Parisienne was repeated four times and greatly enjoyed. It contains every Massine trick with some of them repeated in entirety from the earlier and similar *Blue Danube.* The Can-Can was distinctly shocking, not for its garters and bare legs, but for the manner in which it showed up the poor work of the corps de ballet. No two of them kept the same time, nor made any effort to keep together. This, however, was true of their performance in every ballet. The miserable work of the corps de ballet, combined with the filthiness of all the costumes, easily seen from the audience, and remarked by several critics, did much to tarnish an otherwise brilliant engagement. The Russian Ballet has come to stand for perfection and any deviation from this rule will not long be tolerated by a very tolerant public. No American company would dare such laxity of personal cleanliness or poor performance.

Greatest interest undoubtedly centered upon the Beethoven *Seventh Symphony.*

Wagner called the *Seventh Symphony* "The Apotheosis of dance"; and it has long been called the "Autumn Symphony," a hymn of praise at harvest. This is the background of the music which was written in 1812, and certainly should have furnished Massine sufficient inspiration for a wonderful ballet. He chose, however, to disregard all this and created instead a ballet in the form of a Greek conception of the Creation. As a creative artist perhaps he should not be bound by any tradition, in which case it would have been more fitting if he had called the ballet The Creation, rather than make a gesture toward the music by using its title.

There is no question that there are moments of pure beauty and exquisite dance, but the ballet as a whole is episodic and disconnected. Massine has come to represent modern ballet, but this is not modern, it is ballet at low ebb, from the serpent with a permanent coil, to the corps de ballet in Greek costumes clumping about the stage in toe slippers. The Bacchanale in the 4th Movement is by all odds the most telling part of the ballet, and probably more nearly approximates Beethoven's idea. As dance, the *Seventh Symphony* presents every argument to those who call ballet decadent.

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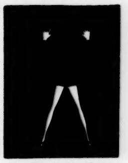

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D.M.A. BULLETIN

(*Continued from Page* 25)

President, Mrs. Ned Joyce; vice-president, Bob Alexander; secretary-treasurer, Mrs. Jensie B. Coon; directors, Helen Durham, Helon Powell Poole and Mary Louise Penegar.

• CLEVELAND AND OHIO

The Cleveland and Ohio Dancing Teachers Association held their mid-winter Convention at the Hotel Statler in Cleveland Sunday, January 29. Alfred Floyd presented tap; Edna Lucile Baum, ballet; Donald Sawyer, ballroom; Lloyd C. Foster, ballroom, and Grace Hopkins, quadrilles and old time dances. At the business meeting LaRue C. Hope was elected delegate director and Marie E. Miller, alternate. The members enjoyed a banquet and entertainment by the pupils of the members during the evening. W. D. Lynch and Grace Hopkins were host and hostess for the evening, assisted by Marie Miller, Esther Damaris Toy, William Cassidy, Henry Oster and the principal, Helen Wheeler.

The president, John Box, and the officers wish to extend the sincere sympathy of the members of the Cleveland and Ohio Association to Fran Scanlan in the recent death of his father.

Expression of appreciation was extended to Alfred Floyd, who presented the work of Fran Scanlan, who was unable to attend the meeting due to the death of his father.

MARYLAND, VIRGINIA AND WASHINGTON, D. C., CLUB

The February meeting of the Dancing Teachers Club of Maryland, Virginia and Washington, D. C., No. 17, was held Sunday, February 26, at the Leroy Thayer Studios. Mr. Thayer, president of both the local and national organizations, presided over the meeting.

The assembled teachers were fortunate in having Jack Potteiger instruct them in the technique of ballet. Jack Nargove of Washington, D. C., taught the rumba, and Mr. Watkins of Baltimore, who is widely known for his old-time dances, gave a very interesting exhibition. Prominent members of the Philadelphia association including Phillip B. Nutt, president of both the American Society and the Philadelphia Dancing Association, was among the guests.

Mr. and Mrs. Thayer entertained at supper following the meeting at the Iron Gate Inn.

The next meeting of the Club will be held at the Julia Cunningham Studio, 1208 18th Street, N. W., April 16.

• CONNECTICUT CLUB

The Dancing Teachers Club of Connecticut held their monthly meeting at the Walter U. Soby Studio February 19. Mr. Russell Curry presented a program of tap and ballroom. The next meeting of the Connecticut Club, No. 18, will be held on March 19 at the Soby Studio of Dancing.

HEART OF AMERICA CLUB, NO. 19

The Heart of America Dance Association held a meeting at the Hotel Continental February 12. A reception was held prior to the instruction program. Jean Devlyn of the Kansas City Tower Theatre presented a shag tap line routine and Dorothea Spaeth gave a lecture and demonstration of modern work. Mrs. P. H. Crane, Parliamentary Law instructor, gave a half hour lesson. The next meeting will be held April 16 at the Hotel Continental.

• GEORGIA CLUB, NO. 22

The Georgia Dancing Masters Association have been most successful with their new waltz known as the "Georgian Waltz." Special music has been composed for the dance by Remus Harris and Irving Melsher. Copies of the music and a description of the "Georgian Waltz" will be sent to all members in the next D.M.A. dance description service.

• HOUSTON, TEX.—Mrs. Montie Beach has recommended the establishment of a Woman's Auxiliary to the Chamber of Commerce as one of Houston's most urgent needs. The proposed Auxiliary would take care of women attending conventions and would welcome to Houston people from out of town. Beautification of the city is also one of their plans. Mrs. Beach says, "Women are particularly adapted to assist in the beautification not only of the home, but also of the city at large."

• ROYAL OAK, MICH.—Due to a nervous breakdown, Mrs. Gertrude Edwards Jory, secretary of the Dancing Masters of Michigan, is in Florida for a two months' visit.

• MILWAUKEE, WIS.—Mrs. William Gellman, member of the Dancing Masters of Wisconsin, recently returned home after a two weeks rest in the hospital. Mrs. Gellman's daughter, Mrs. Ruth Gellman Smith, gave birth to a baby boy recently.

• SALISBURY, N. C.—Mrs. Ellen Douglas Norwood reports "My school is doing fine work and if possible am enjoying teaching more than usual. We just recently put on some splendid programs, floor shows, et cetera, for President Roosevelt Birthday Balls using the theme 'Americanism'."

• OAKLAND, CALIF. — Announcement has been made of the marriage of Miss Rae Crisswell to Mr. Charles Baker. Miss Crisswell was formerly Mr. Baker's assistant and Mr. Baker is a member of the California Association, No. 13.

• NASHUA, N. H.—Miss Abbie Tilsley reports that she was unable to attend the Normal School and Convention last summer in New Orleans due to the fact that business called her to the Pacific Coast. Miss Tilsley and her mother motored across the country—their sixth trip.

• MILWAUKEE, WIS. — Late Sunday night, February 19, following the meeting of the Wisconsin Club, Mr. Robert Burns, one of their members, was struck by an automobile and is in a critical condition in the hospital suffering from internal hemorrhage, shock and the fracture of both legs.

• BELGIUM.—Members of the Dancing Masters of America, Inc., have been invited to attend the International Dancing Competition and Folk-Dance Festival at Brussels from April 30 until May 14, 1939. The invitation has been extended by Mr. Charles Leonard for the Belgian Ambassador. Detailed information may be obtained from "Comite du Concours International de Danse," 11 Rue de la Bibliotheque, at Brussels.

• HOUSTON, TEX.—A group of pupils from the River Oaks School of the Dance, directed by Emmamae Horn, danced the *Fairies Ballet* at the opening of the National Flower Show which was held at the Coliseum February 12.

• SOUTH ORANGE, N. J.—The professional students of the Leona Turner School of Dancing gave a floor show at the Merchants of Cranford banquet February 20. On March 17 they will present a revue, *Dancing Thru*, for the benefit of the Ladies' Guild of the Chamber of Commerce and Civics. Preparations are also under way for a new musical revue in three acts to be presented at Columbia High School May 19.

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